

The ONLY
Weekly Art
Newspaper
In the World

The ART NEWS

FOR THE COLLECTOR AND THE CONNOISSEUR

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Vol. XXVII—No. 17—WEEKLY

NEW YORK, JANUARY 26, 1929

Entered as second class mail matter,
N. Y. P. O., under Act of March 3, 1879

PRICE 25 CENTS

50 Rembrandts Dominate Dutch Exhibition

*Emphasis Is Placed on Greatest
Masters in Burlington House
Show of Dutch Art from
Geertgen to Van Gogh*

LONDON.—So much space has been devoted in the columns of the daily press to the genesis of the great Dutch art exhibitions at the Royal Academy; to the energy and enterprise, collectively and individually, of the Dutch and British organizers; to the generosity of public institutions and private owners in many foreign countries who agreed to incur the risk of sending their most precious belongings across the seas; and to the colossal value of the treasures now collected for two months under the roof of Burlington House, that I feel justified in taking the reader's knowledge of these matters for granted, the more so as a full account of the making and the makers of this unique exhibition would leave but little room for a review of the outstanding features in this memorable display of masterpieces, writes P. G. Konody in the *London Observer*.

In one important respect the present exhibition differs from the Flemish exhibition held at the same place two years ago. Special stress was then laid on the earliest stages of Flemish art, to which several rooms were devoted, in order to explain the growth and evolution of the school from the days of the primitives. On the present occasion the intention is obviously to concentrate on the achievement of the masters who are universally acknowledged to be the beacon-lights of Dutch painting at its highest stage of development, and to impress more by the quality of the picked masters' mature achievement than by completeness of representation of the country's art. The genius of Rembrandt, Hals, and Vermeer was intended to dominate the exhibition, and actually reduces everything else to comparative unimportance, even though the work of the minor men rises here at times to surprising greatness, whilst that of the giants occasionally falls far below their own exalted level.

No blame can be attached to the organizers for the meagerness of the collection of "primitives" hung in the first room. To begin with, the Southern and Northern States of the Netherlands, before the establishment of an independent Protestant Northern State in 1581, were so closely linked that it is difficult to draw a distinct line between Flemish and Dutch XVth century art. As Sir Robert Witt points out in his introduction to the catalogue, both Belgium and Holland claim such artists as Dirck Bouts, C. Engelbrechtsz, Jan Mostaert, and Hieronymus Bosch, as their own; and the activity of some of these painters was so fully illustrated in the Flemish exhibition that an attempt at rivalry could only have led to unnecessary repetition. Furthermore, the artistic legacy left by the painters of the Northern provinces suffered so much from the fury of iconoclastic vandalism, that only very few works by the early Dutch painters have escaped destruction. Ouwater, for example, the first master of real importance, and the first to devote himself to landscape painting, a branch of art in which the Dutchmen of the XVIIth century were to rise to unprecedented achievement—is almost a legendary figure, his only authenticated work being the large panel of the "Raising of Lazarus," in Berlin.

Ouwater's love of landscape was transmitted to his chief pupil, Geertgen tot Sint Jans, as may be seen in the exquisite background of the "Adoration of the

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"PORTRAIT OF A LADY"

By FRANCOIS BOUCHER

Lent to the exhibition of XVIIIth century French art at Hartford by Mr. S. R. Berton

French XVIIIth Century Shown At Hartford

*Loan Exhibition at Wadsworth
Atheneum Includes Painting
from Largilliere to David, Fur-
niture and Tapestries*

An exhibition of French works of art, chiefly of the XVIIIth century, opened on Wednesday at the Wadsworth Atheneum in Hartford. All of the objects have been lent to the museum by private collectors and dealers and paintings, drawings, tapestries and furniture are included. The greater part of the exhibition is devoted to painting and drawing and in point of time begins with Largilliere and Watteau and closes with David and Vigée Lebrun. The furniture is incidental and, although of uniformly excellent quality, it is too limited to more than suggest the decoration of the period.

The political unrest, the unstable social state of France during the XVIIIth century are reflected in the art of the period. Royalty declined and died, society became feverish and excited, taking its tempo from a decadent court; revolution threatened, triumphed and was engulfed by Napoleon. In art the painters renounced the tyranny of Le Brun and wearied of the magnificence imposed by Louis XIVth. They sought inspiration from the north, from Rubens and Van Dyck rather than from Italy. For the first time since the Renaissance they became attachés of aristocracy and, with few exceptions, became the mirrors of a brilliant, witty race, skilled in intrigue; gifted alchemists who almost transmuted prettiness into beauty.

Of the earlier men only Watteau, who set the pace which a century of painters sought to follow, was able completely to escape banality and to create works of art in the idiom of his period. In the Hartford exhibition he is represented by "French Comedians," lent by Mr. Jules Bache and reproduced in a recent number of THE ART NEWS. This painting, one of the finest in the exhibition, has as a pendant a page of small drawings of heads, superb in quality, from the collection of Mr. Paul Sachs.

One of the first of the XVIIIth century painters to entertain doubts of the gospel according to Le Brun was Largilliere whose portrait of a lady has been lent by the Wildenstein Galleries. In this, as in almost all of his finest work, the influence of the Flemish painters, especially of Rubens, is apparent.

Nattier, Lancret, Pater, Boucher, Greuze, Drouais and Fragonard, the fashionable followers of Watteau, painted the portraits and decorated the salons and bedrooms of their patrons. They did it with spirit, almost never descending to the unrelieved dullness of their English contemporaries. They were brilliant painters, skillful in their craft and the sparkling eyes and gay costumes of the ladies whose portraits they painted as well as the rosy girls and plump cupids with which they adorned their patrons' houses are still delightful. Occasionally they painted in the grand manner, recalling Le Brun, as in Nattier's "Portrait of Mme. Chateauroux as Force," lent by the Wildenstein Galleries, but it is for the less monumental works that they are most pleasantly remembered. Lancret's "Pastorale," Drouais' "Mlle. de Romans," Greuze's "L'Innocence," and "La Premiere Leçon d'Amour," all lent by Wildenstein, are typical of the period.

Boucher and Fragonard, after Watteau the greatest exponents of gallant painting, are both well represented in the Hartford exhibition. By Boucher, who was the most prolific of them all and

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PARIS ART SALES OF THE YEAR

PARIS.—Prices reached for modern paintings, sculptures, prints, and curiosities during the past year are of much interest. First among these, such prices as were paid for the works of modern painters, particularly those of the latest realistic school, had never before been realized at a public auction.

The sale of Dr. Soubies' collection at the beginning of the summer was the occasion for Mr. Chester Dale, who has one of the finest collections of such paintings in the United States to obtain for about 430,000 francs. Cezanne's canvas "Le Jeune Homme au Petit Chapeau," for which M. Bignou, the picture dealer, made the bid of 360,000 francs. At the same sale "Symphonie en Blanc," a female figure by Renoir, attained 221,000 francs, Henri Matisse's "Telle l'Odalisque," 230,000 francs, and

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Boston Trustees Vote to Act on Dossena Tomb

Little probability remains but that the magnificent Carrara marble tomb, now hidden away in the basement of the Boston Museum of Fine Arts, but until recently claimed as a great masterpiece of the XVth century, is the work of Alceo Dossena, living Italian sculptor and author of many spurious "old masterpieces" of the past decade, writes Albert Cochrane in the *Boston Transcript*.

For days, additional circumstantial evidence has been piling up, indicating almost beyond doubt that the glorious tomb of Maria Catharina de Sabello is a "fake," but a fake so convincing that the Boston Museum is reliably reported to have purchased it in 1923 for the sum of \$100,000. Experts of both continents had pronounced it genuine, the work of

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FOGG MUSEUM SHOWS ITALIAN PAINTINGS

The first known exhibition of Italian XVIIth and XVIIIth century paintings and drawings to be held in the United States has just opened at the Fogg Art Museum at Harvard, and is to be on view until mid-February. The show is held primarily in connection with a course of lectures recently given at the museum by Mr. Arthur McComb covering the period in question, but will also be of interest to the general public. The organizers have confined themselves to obtaining loans from institutions and private individuals in Boston and the vicinity.

The early XVIIth century is represented by a fine St. Sebastian of the School of Caravaggio, but otherwise the exhibition leans heavily to the XVIIIth century. The outstanding painting is, without any doubt, ex-Governor Fuller's Piazzetta, a large Madonna and Saints,

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High Prices for Modern Art in Paris Sales

(Continued from page 1)

"Le Bouquet d'Anémones," 150,000 francs.

At another sale of impressionist paintings the Sisley canvases "L'Eglise de Moret," brought 110,000 francs and "Paysage de Neige à Veneux," 115,000 francs while a landscape by Claude Monet, "La Route près de la Ferme," exceeded 146,000 francs. But in the more recent sale of the pictures of the Villa Sauge Pourprée at Deauville Claude Monet's picture, "Les Bateaux à Argenteuil," beat all records bringing a bid of 481,000 francs, and with the expenses costing M. Esmont, who bought it through an intermediary about 580,000 francs. At the same sale Mr. Chester Dale acquired Derain's painting "Le Vieux Pont," with a bid of 87,000 francs, or nearly 104,000 francs with the expenses. The Museum of St. Louis recently acquired a still-life by Derain, whose works are greatly esteemed in the United States. A painting by Henri Matisse, "Femme Mauresque," brought 152,000 francs.

At the sale of the Pissarro collection his picture "Le Jardin à Pontoise" was knocked down to M. Paul Rosenberg's bid of 300,000 francs and several of the same artist's works brought from 100,000 to 200,000 francs each. A landscape by Claude Monet, "Effet de Neige," reached 190,000 francs.

Other interesting prices, although of less importance comprise that of 93,000 francs paid for a pastel by the celebrated American artist, Mary Cassatt.

Works by sculptors which exceeded 100,000 francs in price comprized a terra cotta bust by Augustin Pajou, signed and dated 1777, representing Marie

Louise Albertine Martin, later the wife of the sculptor Delaistre, Houdon's pupil. This bust, which MM. Paul and Marc Jonas acquired with a bid of 400,000 francs for M. Arthur Veil-Picard cost the latter nearly 500,000 francs. A charming terra cotta group by Clodion, representing a female faun playing with a young faun and a child fell to M. Arnold Seligmann's bid of 110,000 francs and the bust by Le Moyne of Mme. Adelaïde, daughter of Louis XV with a Minerva helmet, brought 120,000 francs at the Cécile Sorel collection.

Some pieces of old silver brought important prices. Thus, at the sale of the Poulet collection in June, 230,000 francs was paid for a soup tureen with cover and plateau, the work of Antoine Dutry, a silversmith at the Pont-au-Change in 1769. This soup tureen bears the 1780-1781 mark.

There were only two really important sales of prints during the year. The first took place in June, when two fine proofs in colors of "La Rose" and "La Main," by Debucourt, brought 87,000 francs, and a proof of "Les Deux Baisers," also by Debucourt, 74,100 francs. A proof of the engraving imitating a pastel by Bonnet of "La Tête de Flora," after Boucher, attained 60,000 francs.

In November, at the sale of the portraits of the Henri Beraldi collection, a small colored print by Janinet, the portrait of Mlle. Bertin, Marie-Antoinette's "Marchande de Modes," brought 70,000 francs. The portrait of Mme. Du Barry and of her negro Zamore did not attain more than 33,100 francs, whereas the preceding year a proof of the same print brought more than 60,000 francs.

At the head of the curiosities which brought high prices must be placed the beautiful XIIIth century gilt brass shrine with champ-levé Limoges enamels which at the sale of the Emile Levy collection in December was acquired by Mr. Horst with a bid of 226,000 francs.

In June two small groups in Mennecy porcelain from the Brasseur collection, representing a dog and an ape, reached 151,000 francs and at the sale of the Fauchier-Magnan collection two chimeras in turquoise-blue china of the Ming epoch brought nearly 100,000 francs.

ENRIGHT ENTERS ART FIELD

Richard E. Enright, former Police Commissioner, has entered the art field as vice president of the Gainsborough Galleries, Inc., 222 West Fifty-ninth Street, reports *The New York Times*. He will divide his time, he said, between the art business and his duties as president of the International Police Conference and a director of the International Detective Agency. Richard Vitolo, president of the Gainsborough Galleries, said Mr. Enright had become a stockholder. Mr. Vitolo said he was the only other stockholder.

Fogg Shows Italian Art of XVIIth and XVIIIth Centuries

(Continued from page 1)

remarkable for its sweep and breadth of handling and easily ranking among the masterpieces of this artist. Mr. Pope's "Caritas" ascribed to the almost unknown Domenico Napoletano, is also a revelation in the richness of its impasto, while the beautiful Deposition from the Ross Collection illustrates perfectly the typical baroque diagonal composition with the main action going on in the second plane. The name of Magnasco is attached to no less than five paintings, four of which are decorative landscapes from the Ross Collection, but these, as well as the large "Monks in Prayer," owned by the Fogg Museum, seem to lack the nervous touch, the characteristic spotty brushwork of the great Genoese. Moreover, the orange tones in the last-mentioned painting are, to say the least, unusual for this master.

The XVIIIth century in Venice, is, as was to be expected, best represented of all. There are three characteristic views of Venice by Guardi, that lent by the Malden Public Library being particularly beautiful for its warm sky tones and for the brilliance of the rendering of the boats and little figures in the foreground. Mrs. Morris Murray's two smaller canvases by this artist are charmingly typical. There are also two brilliant oil sketches by Tiepolo, that lent by the Boston Museum of Fine Arts, to whom it was given by Mr. Holmes, being apparently a preparatory study for the ceiling in the Guard Room of the Royal Palace in Madrid and consequently dating from about 1762. A delightful work by Tiepolo's son, Domenico, is the Ross "Antony and Cleopatra." From the same collection come two romantic-idyllic landscapes in Zuccarelli's finest manner. There are also four genre pictures from the School of Pietro Longhi and one portrait probably from the hand of the artist himself.

Eight drawings in the exhibition are lent by Mr. John Nicholas Brown. There is a landscape by Annibale Carracci, three magnificent Guercinos in pen and wash, a Salvator Rosa, a masterly pen and bistre drawing by Tiepolo, a Piranesi architectural subject, a rare drawing by the sculptor Bernini, a preparatory sketch for his statue of Urban VIII in the Capitoline Gallery, and Guardi's

TOILES DE JOUY AT BROOKLYN MUSEUM

For the rest of January there will be on view in the decorative arts department on the second floor of the Brooklyn Museum a special exhibition of toiles de Jouy and other textiles lent by Mrs. Agnes Johnson Holden of Manhattan, daughter of Robert Underwood Johnson. Mrs. Holden has traveled extensively and lived abroad several years, so that she has had time to visit the small towns of France and search out examples of printed fabrics that the more casual visitor would miss. The result is that she has picked up some rare specimens unusual in size. There are sixteen pieces lent by Mrs. Holden which are augmented by three of the museum's recent purchases. Several of the prints are well documented and are examples of patterns illustrated in the Metropolitan Museum's recent publication, "Painted and Printed Fabrics" by Morris and Cluzot.

study for his "Rio dei Mendicanti" picture in Bergamo.

The difficulty of attributing several of the other works in the exhibition illustrates how little the period under consideration has been worked over by comparison with the Renaissance. Upstairs in the museum several drawings from the collection of Mr. Paul J. Sachs further illustrate the XVIIIth century in Italy. Particularly noteworthy are the drawings by the two Tiepolos and Piazzetta and the Guardi view of the Zattere.

Of the patterns actually printed at the Jouy factory there are the interesting ones called "La Route de Jouy" in which the names of the designer and engraver of the pattern are given on the signpost in the lower right-hand corner, "The Deer Hunt," "Diana the Huntress," and "Allegory of Art and Music." Some other interesting pieces include an elaborately and beautifully printed piece done in the manner of a Paisley shawl, an XVIIIth century cope trimmed with gold braid, a skirt made of a fabric designed by Pillement and a little known Chinoiserie pattern in subdued tones.

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Fifty Rembrandts Dominate Dutch Exhibition at Burlington House

(Continued from page 1)

Magi," from the "Castle at Prague," by which he is represented at Burlington House, and also in another badly "skinned" version of the same subject, but at the Ryksmuseum. Geertgen's influence is to be traced in the work of the anonymous Delft painter, known as the "Master of the Virgo inter Virgines," of whose art four characteristic examples figure at this exhibition. All of them, and more particularly "The Entombment," lent by the Liverpool Corporation, are marked by a homely realism in the rendering of expression, which at times borders on caricature. This tendency towards overstressed expression, which reaches its climax in the work of Bosch, frequently distinguishes the work of the Dutch from that of the Flemish primitives. Another difference is to be found in the comparatively sober color of the Northern painters, who rarely attain to the decorative richness of the Flemings. Even C. Engelbrechtsz (here represented by "The Feeding of the Five Thousand"), whose love of rich detail parallels that of the masters of the Antwerp School, shows a certain restraint compared with the exuberance of the Antwerp painters.

Italian influences are clearly discernible in the art of Lucas van Leyden, of which the King has lent three superb examples from Hampton Court Palace. But in his case the teaching of Italy is better digested, better assimilated, than with the Italianizing Flemings. He remains a typical Northerner, tempering his realism with a nobler treatment of the human figure, and something of classic breadth of design. His color has a refinement and a subtle scale of tones that approaches nearer to the modern conception of values than to the early Flemish use of pure, bright pigment derived from the miniaturists. Without stretching the point too far, one may find in "The Martyrdom of St. Sebastian" certain qualities, both of design and muted riches of color, that recall Carpaccio. The satirical note, so often introduced by courageous painters during this period of religious war and persecution is to be found, though not too obviously defiant, in their master's "The Sermon," from the Ryksmuseum, and in a more blatant form in Engelbrechtsz's "Feeding of the Five Thousand," where the robe of one of the members of the very inattentive audience bears a Dutch inscription equivalent to "And now let's have a drink!"

Of the two most important mid-XVIIth century Dutch painters, Jan Mostaert is adequately represented by a fascinating

rendering of "The Stem of Jesse," and Jan van Scorel by a number of strongly characterized portraits, of which the one of a "Venetian Gentleman," lent by the Landesmuseum, Oldenburg, is sufficiently closely akin to the German art of the period to explain an earlier attribution to Hans von Kulmbach. The amazing landscape, with crowds of nude savages resisting an attack by armed Spaniards has been identified as a scene from the Conquest of America, by Jan Mostaert, described by Carel van Mander, but is obviously a much later replica of the original, which, in 1618, was in the possession of the painter's grandson.

Frans Hals and Rembrandt rule supreme in Galleries II and III. The whole trend of their art is as clearly the outcome of Dutch painting of the period to which the first room is devoted as the art of Rubens and Van Dyck, two years ago, was demonstrated to have grown out of the Flemish primitives. Political and social influences confirmed and enforced the natural tendencies. The South, which remained under the sway of the Catholic Church and the Spanish Crown, was bound to reflect in its art the love of pageantry and splendid ceremonial. Art there remained in the service of the church and the court. In the North, Protestantism and the rise of a prosperous bourgeoisie encouraged the growth of an essentially democratic, sober art, devoted to the realistic recording of the daily life of the people, and intended for the adornment not of palaces and churches, but of the citizens' modest homes.

It remains to be seen whether this largely descriptive and intimate art, which requires close study and intimate communion, will appeal to the public as strongly as the more obvious decorative splendor of the Flemings, and whether the present exhibition will beat the record attendance of the Flemish show. The quality and immense value of the treasures of XVIIth century art brought together at Burlington House would certainly justify an unprecedented success, but I fear that but a small proportion of the host that will crowd the Royal Academy Galleries during the next two months will have sufficient opportunity to get on those terms of familiarity with the individual pictures which are essential for proper appreciation. No one will deny the supremacy of Rembrandt's art, but the gloom of a roomful of Rembrandt's paintings, relieved here and there by the dimmed radiance of his golden light, requires more than the casual glance which is at once captivated by the brilliancy of Rubens's palette and by the impelling nobility of the men

METROPOLITAN SALE ON FEBRUARY 7TH

The sale of paintings, sculptures, antique furniture, pottery, silver and ivories from the collections of the Metropolitan Museum of Art will be held at the American Art Galleries on February 7th at 2:15 and 8:15 P. M. Catalogs have not yet been issued.

and women of the courtly Van Dyck's world.

This is an inevitable disadvantage. The more imperative was the need for severity in selection. And here I fear the organizers of the exhibition have shown a lack of determination. According to their own admission, they decided to neglect the masters of the second rank in order to concentrate on the unrivalled achievement of the leaders. Yet in the case of Rembrandt, this dominating figure of his century would have emerged even more triumphantly if a certain number of the fifty pictures from his brush here assembled had been struck off the list and replaced by picked, authentic examples of his best pupils' work. The few paintings by Eeckhout, Backer, and Bol, and the very doubtful Victors, by no means adequately illustrate the vast range of his influence. And the inclusion of the utterly unimportant and uninspired "Elisha in the House of the Schunamite Woman," or of "The Son of Q. Fabius Maximus Commanding his Father to Dismount," which, though originally a work by the master, but now almost entirely repainted by restorers, can only detract from the overwhelming impression made by such unrivalled masterpieces as "The Bridal Couple," lent by the Municipality of Amsterdam; the noble "Portrait of a Young Man," from the collection of the Hon. A. W. Mellon; the mysterious and profoundly emotional "Adoration of the Magi," which ranks among the treasures of Buckingham Palace; the "Hendrickje Stoffels," recently purchased by Lord Melchett; the entrancing "Portrait of the Artist's Son, Titus," belonging to the Earl of Crawford and Balcarres; the intensely virile and forceful "Presumed Portrait of Aert de Gelder," lent by Mr. O. Gutekunst; the "Young Woman in Bed" from the National Gallery of Scotland and other works of equal artistic significance.

The wealth of this Dutch exhibition is such that even its outstanding features cannot be enumerated in one short article. It is impossible, therefore, to deal at this time with the wonderful array of masterpieces by Vermeer, Frans Hals, Pieter de Hooch, Fabritius, Metsu, Ter Borch, Jan Steen, De Witte, and others. As regards the modern section, devoted to the famous Dutch painters of the XIXth century and culminating in a wall devoted to the art of that hapless genius, Van Gogh, it is interesting to note that, whereas the modern Belgians came as an anti-climax in the Flemish show, the modern Dutchmen are not by any means dwarfed by the stature of their precursors. The thread of tradition runs through their work, but tradition never becomes lifeless imitation. And Matthew Maris's "Souvenir of Amsterdam" would remain the precious thing it is, even if it were placed on a wall in Gallery VIII between the Vermeers and De Hooghs.

FOGG MUSEUM SHOWS JAPANESE POTTERY

CAMBRIDGE.—An exhibition of Japanese folk pottery, a type of work seldom seen outside its native land, has just gone on view at the Fogg Museum at Harvard College. The collection includes over fifty examples of these peasant wares.

Many of the works are a century or so old and all show the delightful effects of years of use which have mellowed the glazes and lent them the charm of patina which collectors value so highly.

The plates which comprise the series lent by Mr. S. Yamanaka, of Osaka, Japan, were used below the tiny night lights that burned in every Japanese house before the day of electricity. There they received any drops of oil which fell and were also an added protection against fire.

The decoration was of the simplest—generally underglaze painting, but the variety of the results testify to the artistic genius of the race. Stencils and free-hand brush strokes were used and the subjects were flowers or bits of formal designs, or occasionally a sketch of Mt. Fuji or sail boats making into harbor against a moon.

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Metropolitan Museum Accepts The H. O. Havemeyer Collection

At a meeting of the trustees of the Metropolitan Museum held on Monday, January 21st, the bequest by Mrs. H. O. Havemeyer of a part of her art collection was accepted. It was made clear at this meeting that the whole collection is not included in the bequest and that, apart from the list of about ninety paintings and works of art published in THE ART NEWS last week, the collection has been left to Mr. Horace Havemeyer who may, at his discretion, deed all or part of it to the museum within one year. From the wording of the codicil it appears that Mr. Havemeyer can convey title to the remainder of the collection but, for the period of one year, cannot himself take title. There is, as yet, no indication of what action he will take.

Mr. Robert W. de Forest, president of the museum, stressed the need for additional space and added that the Havemeyer gift makes a new wing imperative. The implication is that, if a new wing can be obtained, the collection will be kept intact and not divided according to schools among the collections already installed. Mr. de Forest, in ac-

cepting the gift on behalf of the museum said:

"No gift to the museum could be more welcome. The collection is a monument to the exquisite taste of Mr. and Mrs. Havemeyer. They had the spirit of the artist. They collected what to them was beautiful and appealing, and they acted on their own judgment, the quality of which is now evident. In this respect their collection is probably unique among the large private collections of the country. That it is given to the museum, or rather to the public through the museum, is evidence of Mrs. Havemeyer's confidence in our trusteeship. Her confidential relation to the museum is of long standing, and is evidenced by what she has done for it in the past.

"The generous bequest marks the close of a long and friendly association with the museum, which has not been generally known. Since 1896, when she joined with her husband in presenting to the museum a collection of Japanese textiles, her gifts and loans have been both many and valuable. They have,

MACKAY ELECTED METROPOLITAN TRUSTEE

At the meeting of the trustees of the Metropolitan Museum of Art on Monday January 21st, Mr. Clarence H. Mackay was elected a trustee to fill the vacancy created by the death of Bashford Dean.

however, been anonymous, so that, although large parts of her collections have been on exhibition from time to time in the museum, her name, by her own request, has been withheld.

"A notable gift was the ceiling painted by Giovanni Battista Tiepolo for the Palazzo Barbaro, Venice, which was given anonymously in 1923 in memory of Colonel Oliver H. Payne. This decorative picture is now installed on the ceiling of Gallery 31A.

"Among the special exhibitions for which she lent freely were the Hudson-Fulton Exhibition in 1909, an exhibition of Chinese pottery and sculpture in 1916, an exhibition of Japanese screens and paintings in 1917, the exhibition of works of Gustave Courbet in 1919, the Fiftieth Anniversary Exhibition in 1920, exhibitions of French prints and paintings in 1921, the exhibition of paintings by J. Alden Weir in 1924, and the exhibition of Spanish paintings in 1928. Many other objects were lent from time to time, including a number of examples of sculptures by Edouard Degas and paintings and etchings by Mary Cassatt."

Chicago Art Institute to Cooperate In 1933 World's Fair at Chicago

One of the most important annual meetings of governing members of the Art Institute that has occurred in many years took place in the club room of the Institute on January 15th. Its unusual importance was due to the significant announcements made by Director Robert B. Harshe, in his report to the trustees. First in order was the action of the 1933 World's Fair trustees in signifying their intention of cooperating with the trustees of the Art Institute in the direction of the Department of Fine Arts of the proposed International Exposition. Their decision, while publicly made, has not yet been formulated as a proposal to the trustees of the Art Institute, nor have the Art Institute trustees as yet taken official action. Congress has been asked to sanction the exposition, and when this approval has been secured a joint committee appointed from the trustees of the Chicago World's Fair and the trustees of the Art Institute will discuss general plans for building and for organization. The building will be permanent in construction, designed not only to house the temporary exhibits of the World's Fair, but for future use by the museum as well. Presumably it will cover the land to the east of the Illinois Central Railroad allotted to the Art Institute by the South Park Board, an area

845 feet long by 350 feet deep. The so-called Montgomery Ward decision of the Illinois Supreme Court prohibited the erection of buildings in Grant Park, but it expressly exempted the Art Institute from this decision, giving to our institution the right to make needed improvements and additions. This was done with the express consent of the property owners abutting on Michigan Avenue. The Chicago World's Fair of 1933, therefore, may leave, it is confidently expected, a legacy to the city of Chicago of incomparably greater value than the legacy of the Columbian Exposition of 1893, which was the present Art Institute building, fronting on Michigan Avenue.

Other important statements made by Director Harshe were that the trustees had not only succeeded in balancing the budget but had paid off \$77,300 of indebtedness during the year. The unfinished staircase and entrance lobby in the main floor was completed and in March the unfinished walls on the second floor, surrounding the grand staircase, will be commenced and carried to completion. This work, which has been much needed for many years, has been made possible through the generosity of Mr. and Mrs. Charles H. Worcester. The sum of \$5,000 has also been added to the \$95,000 already contributed to the endowment fund for the Children's Museum, by Mr. and Mrs. Worcester.

The Art School of the Art Institute had a total enrollment for the past year of 4,662 students. Continued stress in the classes upon the maintenance of professional standards is expected to bridge the gap between an art training and an art career. Visiting instructors of national reputation who gave the classes instruction and criticism during the year were Boris Anisfeld, Daniel Garber, Charles W. Hawthorne, Henry G. Keller, Herman Dudley Murphy, Robert de la Montague St. Hubert, and Charles H. Woodbury.

The late Edward L. Ryerson left \$50,000 to create a foreign traveling fellowship to be called "The Edward L. Ryerson Traveling Fellowship," and again Mrs. Anna Louise Raymond made a liberal contribution when she gave \$30,000 as an endowment, the income of which will maintain the "Anna Louise Raymond Traveling Fellowship." Complete equipment for the purpose of taking moving pictures to be used in the life drawing classes in the school was also given by Mrs. Raymond.

The growth of both the Ryerson Art Library and the Burnham Library of Architecture necessitates additional space. This will be gained by absorbing the large gallery to the south, formerly Gallery No. 3, originally occupied by Greek casts of sculpture. Work of installing the new steel stacks for books and a balcony is now going forward.

The governing members re-elected Walter B. Smith and Abram Poole trustees to succeed themselves, and Horace S. Oakley trustee, to fill the unexpired term of George F. Porter, deceased. One hundred and sixty-five governing members were represented at the meeting, either in person or by proxy. Potter Palmer, president of the Art Institute, presided. At the speakers' table besides Director Harshe were Martin A. Ryerson, Frank G. Logan, William O. Goodman, Percy B. Eckhart and Charles Fabens Kelley.



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Expedition to Ur Uncovers Huge Death-Pit and Unique Statues

PHILADELPHIA.—A mammoth death-pit in which the bodies of forty-five victims sacrificed in accordance with ancient Sumerian burial rites were found amid an amazing wealth of gold, silver and semi-precious stones has been discovered in Ur of the Chaldees by the joint archaeological expedition of the University of Pennsylvania Museum and the British Museum.

The death-pit is larger than any found heretofore in the 5,000-year-old cemetery at Ur, and although it has only been partly cleared it already has yielded thirty-four gold head-dresses, inlaid pendants, wreaths and hair ribbons, many silver "combs" and other ornaments, according to a report received from C. Leonard Woolley, director of the expedition, and made public here recently.

In addition three harps of unusual design, and a pair of statues of rams which are made of gold, silver white shell and lapis lazuli have been found. These statues are unique in the experience of the archaeologists at work in Ur and are described as "two of the most remarkable objects of antiquity that Sumeria has yet produced."

In reporting the discovery of the death-pit Mr. Woolley declared that the pit should be the introduction to an actual tomb and that the workers were now digging down from the modern surface in the hope of finding a tomb beneath it.

"For a long time we had been noticing signs which seemed to portend the nearness of a royal tomb in the section in which we were working, but nothing of interest was discovered until one of the pick-men detected the shelving sides of an ancient pit-shaft," the report stated.

"As the filling of this was removed we found that only one end of the shaft lay within the area at present being cleared. The rest ran on under the twenty-five feet of earth where as yet no digging had been done, so that for the moment we could clear no more than a section of the shaft whose total area must remain unknown."

"The rim of a very large copper vessel was the first thing to be found, another vessel appeared next to it, and then came the black stain of decayed wood. Very careful clearing here laid bare the perfect impression of the wheels of a wagon although the wagon itself had long since disappeared."

"In front of the impression lay the skeletons of two asses and a groom, and among the bones could be seen the line of silver and lapis lazuli beads which had decorated the reins. It was just such a wagon as we found in the grave of a king of Ur last season."

"The mud floor on which the wagon had stood had been covered with matting and towards the sides of the shaft this rose steeply as if it had been forced down in the center by the weight of the wagon and its team. Such a thing could happen only if the soil beneath was soft and had recently been disturbed so we began to dig down alongside the impression of the wagon."

"After penetrating to a depth of about three feet we found the skeletons of other animals, including sheep, a collection of copper vases and weapons, and the bones of a man."

"Here was a novel feature. The bodies of the victims and the offerings had been placed in the grave-pit, earth had been heaped above them and stamped down, and mats laid over the top. Following that the wagon had been driven in and the slaughter of beasts and grooms had been a later act in the burial tragedy."

"It was thought probable that the wagon had stood immediately in front of the entrance to the shaft, so we continued to dig behind the wagon, and the sloping earth was traced back for some distance."

"To our surprise, however, this proved to be not the side of a narrow ramp but of a pit some twenty-five feet square, a 'death-pit' larger than any we had yet encountered and one which was filled with the bodies of human victims laid out in ordered rows."

"For more than a week we have been at work clearing the last nine inches or more of soil that covered the floor of the shaft, and a third of the space still remains to be examined, but already we have listed forty-five bodies, of which at least thirty-nine are of women. The riches found with them are astonishing."

"In the king's grave last year we found nine court ladies wearing head-dresses of gold and semi-precious stones. Here there are already thirty-four such, and for the most part they are far more splendid, for the best are only less remarkable than the head-dress of Queen Shub-ad herself."

"Gold hair-ribbons, wreaths of gold leaves and flowers, inlaid pendants, great

lunate ear-rings, silver 'combs' with flowers of colored inlay, pins of silver and gold, necklaces of gold and lapis row upon row—all these conspired to form an amazing display."

"Nor are these all the contents of the pit. In one corner there lay folded up on the top of the bodies a sort of canopy whose ridge-pole was decorated with bands of gold and colored mosaic over silver. The uprights were of silver with copper heads in the form of spear-points hafted with gold, while shell rings held up the hangings."

"In another corner were harps. The sounding-box of one of these was decorated with broad bands of mosaic, the upright beams were encrusted with shell, lapis lazuli and red stone between bands of gold, and the top bar was plated with silver. In front of the sounding-box was a magnificent head of a bearded bull in gold, and below this were shell plaques with designs in red and black."

"A second harp was made entirely of silver relieved only by a simple inlay in blue and white and by the shell plaques beneath the silver cow's head in front of the sounding-box."

"Below these two harps was a third which was a different sort. The body of this was made of silver and shaped rather like a boat with a high stern to form the back upright. The front upright was supported by a silver statue of a stag nearly two feet high, the stag's front feet resting in a crook of the stem of a copper plant whose long arrow-like leaves rise on each side to the level of the animal's horns."

"A similar figure of a stag lay along-side, but this figure was made of copper and mounted on a square copper base. Possibly it was the decoration of yet a fourth harp, the body and uprights of which had been of wood and were now decayed. Unfortunately the copper, too, was badly decayed and although we succeeded in lifting it the object can never be more than the wreckage of itself, whereas the silver animals, although crushed, are on the whole very well preserved."

"Another corner of the pit yielded two objects absolutely unique in our experience—a pair of statues in the round of rampant rams. The heads and legs of the beasts are of gold, the horns and the long hair over the shoulders are of lapis lazuli, and the fleece over the rest of the body is of white shell, each tuft carved separately. The bellies are of silver."

"Each animal is reared upon its hind legs and stands twenty inches in height. On either side are tall plants whose stems, leaves and large rosette-like flowers are of gold, and to the stems of these plants the front legs of the rams are connected by silver bands."

"The composition of the two statues, both of which have sockets indicating that they were really the supports for some article of furniture or ornament which has disappeared, is precisely that to which we have been accustomed by the engravings on shell plaques."

"Here, however, we have it executed in the round, on a large scale and in precious materials, with admirable workmanship and a striking color scheme. There is no doubt that the statues are two of the most remarkable objects of antiquity that this country has yet produced."

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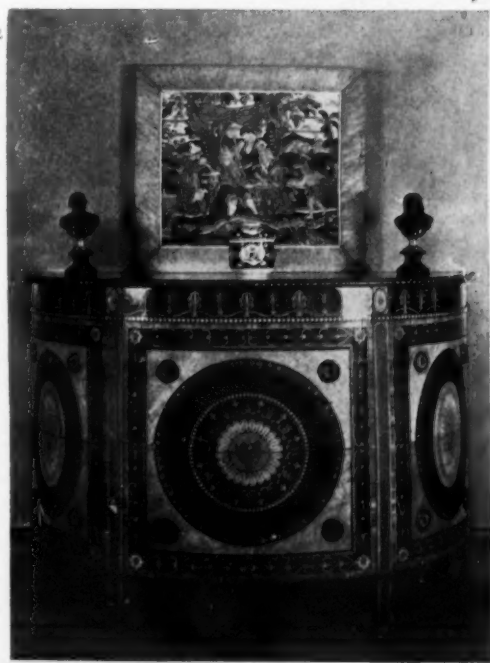
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A. C. Lehman Gives Art Prize for Carnegie Shows

PITTSBURGH—Albert C. Lehman, Pittsburgh industrialist, has given the Carnegie Institute for the annual international exhibition of paintings what is probably the largest prize offered in the art world. This announcement was made yesterday by President Samuel Harden Church at the Carnegie Institute after the trustees had accepted Mr. Lehman's gift. The prize will be awarded for the first time at the Twenty-eighth International which will open at the institute next October.

The prize and purchase fund will amount to \$12,000 annually. The prize itself is \$2,000 for the painting which in the opinion of the international jury of award is the best purchasable picture in the exhibition. The prize carries with it a guarantee to purchase on behalf of Mr. Lehman the painting at its list price up to \$10,000. The prize and purchase

fund is being offered annually for a period of five years.

Under the conditions of the gift it will be possible for a painting to be awarded the Carnegie Institute First Prize of \$1,500, the Albert C. Lehman Prize of \$2,000, and be purchased at a price up to \$10,000. If a painting receiving the Carnegie Institute First Prize is not purchasable, the prize is to be awarded to the picture which in the opinion of the jury of award is the best among those available for purchase, and it shall be purchased at its list price up to \$10,000.

There are many paintings in the annual international which, for one reason and another, are not eligible for the prizes which are offered by the Carnegie Institute. None of these restrictions will apply to the Albert C. Lehman prize. It was Mr. Lehman's thought in offering the prize that it would bring about an even wider representation of painters in the international than heretofore and would give an added incentive for them to send their best works.

Mr. Lehman, the donor of the prize, is best known as the president of the Blaw-Knox Company. He was born in Pittsburgh in 1878 and has lived here all his life. He attended the public and high schools of Pittsburgh, then the Stone

School of Boston, and after that went to Harvard, from which he was graduated in 1901. Returning to Pittsburgh, he entered the wholesale shoe business in 1901, and in 1906 he organized the Blaw-Knox Company, becoming its vice president and general manager. In 1914 he was made president. Mr. Lehman is a director of many other business corporations in this country and abroad. He is the president of the Montefiore Hospital Association of Western Pennsylvania, trustee of the Federation of Jewish Philanthropies, of the Jewish Big Brother Club, of the Rodef Shalom Congregation, and of the Young Men's and Young Women's Hebrew Association.

In addition to the prize and purchase fund offered by Mr. Lehman, and the first prize amounting to \$1,500 offered by the Carnegie Institute, the Carnegie Institute offers a second prize of \$1,000, a third prize of \$500, and first honorable mention of \$300 for paintings in the international. The Garden Club of Allegheny County also offers a prize of \$300 for the best painting of a garden or flowers in the exhibition.

Homer Saint-Gaudens, the Director of Fine Arts at Carnegie Institute, leaves early in March for Europe to assemble the paintings for the Twenty-eighth In-

T'ANG FIGURES AT MINNEAPOLIS

Through the generosity of Alfred F. Pillsbury, a group of Chinese mortuary figures of the T'ang Dynasty, recently purchased for Mr. Pillsbury's private collection, have been put on indefinite loan at the Minneapolis Institute of Arts.

It was the custom in ancient China to bury these figurines with the dead to keep him company during his sojourn in another world. They were made especially for this purpose, and therefore their preservation, except for the action of the soil on the polychrome, is almost perfect. When a burial was complete, and the personage involved of sufficient distinction, all phases of the man's interests were represented by some vessel, implement or figure.

A complete set of grave goods from a

international. The European paintings in the exhibition after being shown in Pittsburgh from October 17th to December 9th, 1929, will be exhibited during the early part of 1930 at the Baltimore Museum of Art and the City Art Museum of Saint Louis.

tomb opened by the Lao-tung railway in the Honan Fu is now in the British Museum, and is typical of such burials. It included six covered jars, a wine vase, a circular tray, a group of animals and a retinue of family servants, priests and attendants to the number of thirty-three.

The group on view at the Minneapolis Institute of Arts consists of sixteen figures probably most of them from the same burial. Demure little female musicians, one playing a mandolin and another a reed organ, a priest with folded hands, a horse in elaborate trappings curvetting gracefully, two dignified servants with pointed beards, a dog, birds and a fox complete the set.

Twenty years ago this phase of Chinese art was practically unknown, and even today little has been written on the subject of mortuary sculpture. The comparison between these figurines and the Tanagra of the Greeks is an obvious one, for they have a certain delicacy in common. But it must not be supposed that either one influenced the other, because the civilizations were almost mutually exclusive. In some ways the Chinese figures are finer as sculpture. The variety of subjects is greater, and they are simpler in mass and more vigorous in movement.



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XIIIth Century Head, Possibly of Philippe II of France, Brought Here

By LUCIEN DEMOTTE

A stone head which purports to be a portrait of Philippe II, King of France (1163-1223), called Philippe Auguste and lately in a collection in Beauvais, has just been brought to New York.

As his surname "Auguste" indicates, Philippe II had an air of great and powerful majesty; by studying the history of his life, one finds that he was at the same time a very shrewd and intriguing monarch. Both these impressions are given by this portrait.

In the Abbey of Saint Denis, there is an interesting portrait of Philippe III, great grandson of Philippe II, which was executed by Pierre de Chelles and Jean d'Arras (See: Andre Michel, *Histoire de l'Art*, Tome 2, Part 2, Page 705). A great resemblance and family likeness can be seen between these two portraits: the low eyebrows, the thin lips, the crooked nose, which on Philippe II's face was also turned to the left, and the exceptionally high forehead are found on the head of Philippe II; however, in Philippe III's portrait they are considerably softened. It may be because the latter portrait was made some eighty-five years after the previous one, on the other hand, it may also be because one already feels the coming realism of the XIVth century. Philippe III died in 1285 and this portrait of his was made for his funeral monument.

The head of Philippe II can be dated historically as of between 1180 and 1223, and by comparison with other works of art of this period, around 1210. He is represented with a crown and as he was elevated to the Kingdom of France in 1180, when aged fifteen, this portrait could not possibly have been made before. He died in 1223, and this head forming part of a standing statue and not of a funeral monument, a contention

which can be proved by the carving all round, it is reasonable to assume that it was executed before 1223.

If we compare Philippe II's portrait with certain sculptures on the northern and the southern portals of the Cathedral of Chartres, we find a great number of points of analogy. It has the same piercing intelligent eyes, also the same style of beard—though less sharply marked—as the St. Leon of the southern portal. The reason for the latter may be either because Philippe II's portrait was to be looked at at a closer range than St. Leon or else because this saint was represented with a stronger beard. The same thoughtful wrinkles appear on the forehead. The ornaments of the crown, though quite different in design, are treated in the identical manner as those of the St. Leon's tiara, but they are quite different in style from the ornaments on the crown of Philippe III, the latter being of a later period.

A border formed of little round pearls runs between two lines on the crown of Philippe II; a great similarity is clearly noticeable, with the treatment of the border on the crown of the King of Juda on the northern portal of the Cathedral.

Equally interesting is a comparison between the style of dressing the hair on the head of Philippe II and that of the King of Juda, which is—as much as it is possible on two sculptures representing two different personages—alike. They both wear their hair long, curly and twisted at the end, with a little fringe coming down on the forehead.

Having made the comparison between the portrait of Philippe II and these two sculptures of the Cathedral of Chartres, which are of the very first days of the XIIIth century, this head can be dated with certainty around 1210.



STONE HEAD, POSSIBLY PORTRAIT OF PHILIPPE II OF FRANCE, CIRCA 1210, RECENTLY BROUGHT TO NEW YORK

BY DEMOTTE

Boston Trustees Vote to Act on Dossena Tomb

(Continued from page 1)

the XVth century sculptor Mino de Fiesole.

On December 17th the Boston Museum received a brief letter from a confidential representative in Vienna who has been investigating the authenticity of the piece. The receipt of the letter was followed on the 18th by a special meeting of the board of trustees. The meeting extended late into the afternoon. At its conclusion Edward Jackson Holmes, director of the museum, issued the following terse statement: "The trustees have voted to authorize the director and Messrs. Dunbar, Nutter and McClennen (legal counselors for the institution) to take such proceedings as upon consideration seem to them advisable."

Just what these proceedings will amount to Mr. Holmes was unable to say. They will have to await developments. But if one may hazard a guess, they will be in the form of a suit instituted to recover the purchase price paid Italian dealers for the marble sculpture. As the dealers are said to have disposed of many pieces of Dossena's works, other suits for recovery are sure to start, and it may be a case of first come, first served, as the total sum of money involved is possibly in excess of two millions. It is possible, however, that some other settlement may be arrived at, avoiding the necessity of standing suit.

While officials of the museum declined to make public the context of the message just received from Vienna, lest innocent parties be involved, it is understood the writer advised that the dealers from whom the immediate purchase of the tomb was made five years

(Continued on page 8)

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ABOVE: BEATA VILLANA TOMB
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BELOW: LOWER PART OF BOSTON TOMB



SO-CALLED "TOMB OF CATHARINA DE SABELLO BY MINO DA FIESOLE" AT BOSTON



ABOVE: BEATA VILLANA FIGURE
By ROSSELLINO
BELOW: FIGURE FROM BOSTON TOMB

Dossena Forgery Analyzed by Miss Graves

In an address delivered by Miss Dorothy M. Graves, graduate student of New York University, and holder of a Carnegie fellowship, before the eighteenth annual meeting of the College Art Association of America, Metropolitan Museum of Art, Thursday, December 27th, 1928, she discussed the early works of Antonio Rossellino and at the close of her paper alluded to the manner in which the Italian forger Dossena had made the Mino da Fiesole tomb, now in the Museum of Fine Arts in Boston.

"The tomb of Beata Villana in Santa Maria Novella at Florence which I have mentioned in this discussion has a timely interest, since this was one of the three tombs which served as a model for the Italian forger Dossena, when he carved the so-called "Mino da Fiesole" tomb in the Boston Museum of Fine Arts. This modern forgery in the Boston Museum is a combination of the Marsuppini tomb by Desiderio da Settignano in the church of Santa Croce, Florence, the Ceco Tornabuoni tomb by Mino da Fiesole in Rome and the Beata Villana tomb in Florence. The general structure of the Boston tomb is reminiscent of the Ceco Tornabuoni monument in Rome; the Marsuppini tomb furnished the idea for the sarcophagus and its ornament and the recumbent figure was copied from Rossellino's Beata Villana.

"If we compare the recumbent figure on the Beata Villana tomb, carved by Bernardo Rossellino in 1451, with the forgery in the Boston Museum it is obvious that Dossena has used the Beata Villana figure for the general pose of the body. This is especially evident in the drapery about the head and the flattened treatment of the arms. But the face of the woman and the hands are sentimentalized in a manner which is never found in genuine works of the Italian Renaissance.

It is also interesting to note that Dossena did not copy all the drapery on the Boston tomb from the Beata Villana monument. The drapery on the upper part of the figure is a fairly faithful adaptation of Bernardo Rossellino's work, but Dossena has copied the lower part of the drapery from the tomb by Mino da Fiesole in Rome, losing, however, the typical feeling of crispness and clarity. The tomb by Mino da Fiesole at Rome also inspired the composition of the whole of the Boston forgery and this fact undoubtedly explains why the tomb was thought to be the work of Mino da Fiesole.

"One of the most damaging bits of evidence in the Boston tomb is the treatment of the feet. Dossena has made a faithful copy of the sandal straps on the Bernardo Rossellino tomb, but he apparently forgot to include the sole of the sandal. The Italian forger has broken one of the toes on the tomb to give it the appearance of age, but the omission of the sole on the sandal is in itself sufficient evidence to brand this work as an attempt to deceive. One is led to the conclusion that Dossena did not even take the trouble to go to Florence to see the original tomb in Santa Maria Novella but has made use of photographs. Such an hypothesis is necessary to explain why he should have carved the sandal straps without the lower part of the sandal.

"Further evidence of inconsistencies is shown by the actual treatment of the sarcophagus in the Boston tomb. Although this section was copied from the Marsuppini tomb by Desiderio da Settignano, the acanthus ornament lacks the vital energy and the sound technical skill found in all of Desiderio's works. It has only a faint resemblance to the crisp clear handling of this great Italian master.

"From all this evidence it is obvious that the Boston tomb is a composite work. It is only difficult to understand how a work which was copied from such well-known works in Florence and Rome should have deceived so long art dealers, experts and museum curators."

BOSTON TO ACT ON DOSSENA TOMB

(Continued from page 7)

ago have offered to take back the questioned work and arrange financial satisfaction. The firm is that of Volpi and Balboni. It is understood that their representative is now hastening to America to visit the local museum and to arrange either for the tomb's return to Italy or some other agreement satisfactory to all concerned.

Meanwhile, in Venice, Dossena has started suit against the firm of Fasoli and Palesi for back wages alleged to be due him for the many spurious masterpieces, for the making of which he claims to have received money inadequate for decent livelihood.

While no specific mention is made of the tomb of Maria Catharina de Sabello in the suit of Dossena against the Venetian dealers, it is known that the sculptor has admitted authorship of the work to a semi-official representative of the Boston Museum and identified a photograph of it that was shown him.

When shown a photograph of the Boston sarcophagus, Dossena is reported to have asserted that the legend "Obiit Enim Prefata Maria Catharina de Sabello Anno Christi MCCCXXX" was not carved by him, but added to the marble after it left his workshop.

STUDIO NOTE

Mr. Louis Bliss Gillet, who represents several of the New York galleries in the West, has gone to Los Angeles in the interests of the American Art Dealers Association. The exhibition sent to Los Angeles by the association is now open in the Biltmore Salon.



Early 18th Century Architectural Walnut and Gilt Mirror in original condition

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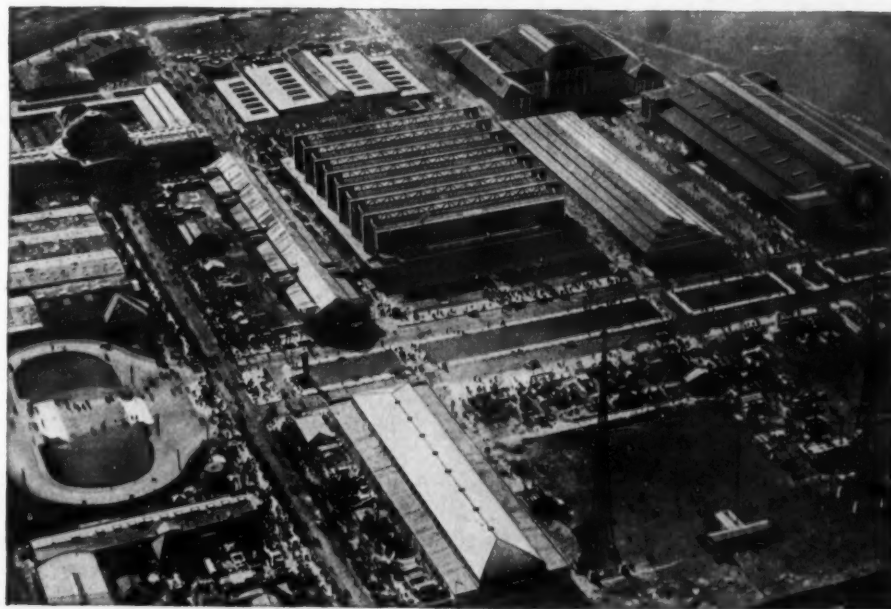
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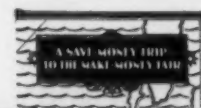
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MEDINA ACQUIRES DELLA ROBBIA BUSTS

Two remarkable busts by Lucca della Robbia have recently been secured by Mr. Alberto Medina, a well known dealer of New York and Paris. They at one time made part of the Vatican Collection and were given by Pope Leo XII to Czar Nicholas I, who in turn gave them to a member of a prominent Russian family from whom the present owner secured them.

The Italian Government has offered Mr. Medina a considerable sum for the return of these busts to Italy.

The busts, which are reproduced in the present issue of THE ART NEWS, represent Cosimo di Medici and his consort. They are in perfect condition, beautiful in execution and expression and of very fine quality.

They have been authenticated by Mr. Colasanti, Director General of the Council of Antiquities and Fine Arts of Italy and by Mr. Galli, Director of the Vatican Museum.

NEW LABELS FOR NEWARK PICTURES

The Newark Museum reports that it has adopted a new method of labeling paintings. In an exhibition of copies of old masters a panel measuring $8\frac{1}{2} \times 13\frac{1}{2}$



BUST PORTRAITS OF COSIMO DI MEDICI AND HIS CONSORT

By LUCCA DELLA ROBBIA
Recently acquired by Mr. Alberto Medina

inches hangs next each picture, telling something of its story as well as the name and date of the artist.

The panel, framed in black, is made of white board. The description of the picture is printed on it in black, using

36-pt. Goudy type, which can easily be read at a distance of several feet. The visitor, standing or sitting at the distance from which the painting can be enjoyed most effectively can easily read the entire text.

In writing legends for these large labels, or inscribed panels, an attempt has been made to interpret the artist's conception in relation to common human values and experience. The direct human appeal which has endeared so many

of the old masters to hosts of people is emphasized. "It has been said to be more like the funeral of a gypsy chief than the burial of Christ," the description of Caravaggio's "Entombment" commences.

The typographical composition of these printed panels that inform visitors to the Newark Museum about the collection of copies of old masters was a problem in itself, the director says. To be readable they had to be large, but not so large as to dominate the gallery walls. Ugly breaks in the lines had to be avoided. In some cases paragraph signs were inserted to point a fact, to fill out a short line or to give color to a text without arresting accent.

A catalogue containing more detailed information—notes on the artists, present location of the original picture with its measurements, along with quotations from well-known critics—is numbered to agree with the descriptive printed panels of the old masters exhibition.

A typical text for a panel follows: "Madonna of the Goldfinch, by Raphael, 1483-1520. This is one of many pictures he made of Mary with the Christ Child and St. John. Mary has been reading to her Son, and John is showing Him a bird he has just caught. Behind are stretches of dreamy countryside. The figures are arranged to form an egg-shaped mass, similar to the pyramid composition which Raphael used so often."

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EXHIBITIONS IN THE NEW YORK GALLERIES

RODIN WATERCOLORS Kraushaar Galleries

A group of fifty-five watercolors by Rodin has been on exhibition at the Kraushaar Galleries for the past two weeks. Although the exhibition was scheduled to close today so much interest has been shown that it will be kept on the walls for a few more days.

Rodin's watercolors and drawings are of greatly varying quality, ranging from hasty and apparently careless scribbling to powerfully drawn and highly animated figure studies. There is an unusually high percentage of the latter in the Kraushaar exhibition.

Very often a painter's quickest sketches are his most vigorous and have whatever of wit and fire is in the man. The reverse is true of Rodin for although none of the watercolors is in any sense labored the most brilliant are those in which his hand has moved more slowly to record his thought. One of the finest, "Femme Assise dans un Fauteuil," is also one of the most carefully painted and in others notably numbers 3, 6, 7, 11, 12, 32, 38, 43, 47 and 48 of the catalogue the painting and drawing are closely knit and not, as in many of the others, only casually related. The last two of those we have mentioned, "Nu, de profil," number 47, and "Acrobatic," number 48, are masterpieces of both humor and drawing.

EDWARD HOPPER Rehn Galleries

Mr. Edward Hopper, who with Burchfield shares a predilection for mansard houses of the Neo-Gothic-Baptist period is holding an interesting showing of his work at the Rehn Galleries. Firmly and uncompromisingly American, Hopper's work has a clarity of statement and a wit that are alien to the more bitter Burchfield. Whether another generation will delight in the bastard architecture of "Hodgkin's House," or in the spectacle of Capt. Ed. Staples standing at ease in his shirt sleeves before his suburban dwelling, are a matter of conjecture. At any rate, Hopper has a racy present day interest, a talent for succinct design and eliminations embodied in compositions that at first glance seem almost photographic in their realism. Hopper's latest work, "Night Window," is more striking in effect than anything the artist has previously produced. Three bow windows, pouring out their light upon the dark walls around them, yield suggestive hints of glowing color within—the emerald of the rug, the ruby red of a divan, the half seen figure of a woman in rose colored chemise. Color is used with something of the same dramatic effect in the painting of a corner drug store, where old fashioned pharmacy jars gleam like jewels, below the bold lettering of an Ex-Lax ad. "Lighthouse on the Hill," "Blackwell's Island" and "View from Williamsburg Bridge" are other paintings in which Hopper finds abundant scope for his highly individual talent.

DRAWINGS BY AMERICAN MODERNS Downtown Gallery

Mrs. Halpert of the Downtown Gallery has found the public somewhat apathetic towards drawings, so apathetic in fact that it is willing to pay a higher price for an etching than for a pencil original. As a potential remedy for this

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"ASSOUAN"

By BARON RODOLPHE D'ERLANGER

Now on exhibition at the Ferargil Galleries

state of affairs she has hung her galleries until February 10th with a well selected group of drawings by "Pop" Hart, Walt Kuhn, Walkowitz, Karfiol, Pascin, Max Weber and the Zorachs. The showing as a whole is a stimulating one, with the highest excellence embodied in Weber, Walkowitz and Pascin. The latter in his "Two Figures" preserves remarkably the tonal variety of his paintings. A head by Max Weber has the serenity and austerity of an early Chinese Buddha. Walkowitz's drawing of Isadora Duncan and a figure subject are also fine things. Other inviting bits in the show are a view of Sutton Place by Marguerite Zorach, several very

sculpturesque drawings by William Zorach and the Karfiol figures in pen and ink, of exquisite linear felicity. "Pop" Hart is represented by the originals of some of his monotypes and etchings of Mexican subjects while the group by Walt Kuhn pays considerable tribute to Picasso.

J. BARRY GREENE Howard Young Galleries

Paintings by J. Barry Greene are now on view at the Howard Young Galleries until February 2nd. Edouard Herriot, former Premier of France, prefaces the

exhibition with a foreword in which he pays tribute to Mr. Greene's prowess both as a painter and a soldier.

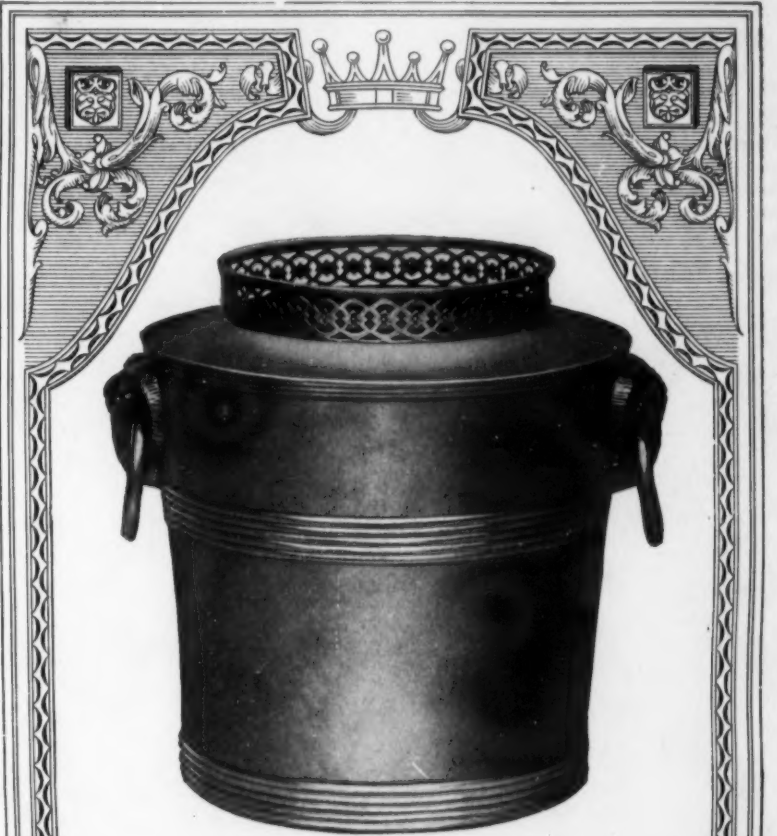
Landscapes dominate the exhibition, both quantitatively and qualitatively. The majority, painted in and around St. Cere, have the intimacy of well loved haunts, rather than the hastily digested picturesque one so often encounters in works of this genre. Olive trees and vineyards, the shimmering green of poplars and the sun-bathed hills of St. Cere give to the artist's brush a certain affectionate touch which deserts him entirely in the harder brilliance of "The Mask Removed," or in the obvious effectiveness of "Peonies." The painting of a reclining nude provides the artist

with an opportunity to demonstrate his ability at clever handling of a difficult problem of foreshortening, to render with almost painful accuracy the tensely of neck muscles and thin diaphragm.

ARNOLD GEISSBUHLER Kraushaar Galleries Until February 2nd

The subjects of Arnold Geissbuhler's portrait heads may have had a great deal to do with their quality. In the exhibition of his sculpture, now open at the Kraushaar Gallery, four of the finest pieces are portraits of Chinese gentle-

(Continued on page 13)



One of a pair of unusual Old
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THE collection of Old English Silver Mr. Robinson has on view at his Fifth Avenue Shop includes many of the finest creations of English master designers of the Seventeenth and Eighteenth Centuries. Among these are a number of treasures both rare and exquisite to grace the homes of refinement and good taste. Values are most reasonable.

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Published by the
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20 East 57th Street, New York
Telephones Plaza 5067-8
Plaza 1294-5

President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELL

Entered as second-class matter, Feb. 5, 1909, at
New York Post Office, under the Act of
March 3, 1879.

Published weekly from Oct. 6 to last of June.
Monthly during July, August and September

SUBSCRIPTION RATES

YEAR IN ADVANCE \$6.00
Canada 6.00
Foreign Countries 6.00
Single Copies25

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Telephone Diderot 1909

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Vol. XXVII Jan. 26, 1929 No. 17

ART AND DUTY

The protectionists are at it again, this time striving to erect a wall against the work of contemporary foreign artists and ancient foreign craftsmen. The powers of government are invoked to save American painters and furniture manufacturers from foreign competition.

The cause is in two parts for one cannot speak of contemporary painters and antique furniture in the same breath without drawing conclusions which might not always be justified. First, since they have already plead their cause, the furniture men. It is their contention, as represented before the Congressional committee, that a very large percentage of the furniture imported free of duty as antique is wholly or in large part modern and is therefore in direct competition with American products. Since even they seem unable to demonstrate the danger to American trade of genuine antiques, a more reasonable remedy would seem to be more rigid inspection in the customs house. It is known that, in the past, shipments of doubtful furniture have been imported through easier channels than New York. In this city the watchdogs of the customs have been very efficient and it is said that their tests and standards are more severe than those of most collectors. It cannot seriously be argued that a genuine Chippendale chair in any way competes with its home made imitation or that persons who collect antiques are important customers of American manufacturers. A duty on antiques would have no reasonable basis.

As for the painters, theirs is a quite different case. They are in direct competition with the foreign producers; they manufacture goods of the same size and approximately the same materials. Their works, like those of the foreigners, are designed to serve the same purposes. So long as one considers art as a commodity only and its production a manufacturing problem, there is some reason for the demand for a duty on foreign work. There are painters in America, France,



"LES BULLES DE SAVON"

By CHARDIN

Lent to the exhibition of XVIIIth century French art at Hartford by the Wildenstein Galleries

England, Italy and Germany whose canvases might well be so considered.

But we have a feeling that, although it is the journeymen painters of America who are raising the fuss they are not greatly concerned with the competition of their foreign spiritual brethren. Since we do not import any great quantity of bad foreign work, except as portraits, it must be the foreign artists against whom protection is sought. It is probably true that some of the glory which shines around the work of both ancient and modern masters is due to their exotic origin but the final test must be one of quality. Arguments about cost of living, materials, models and so forth are trivial and childish and no American artist worthy of the name would employ them. Art will find its level and the erection of a tariff wall will never influence persons of taste to buy bad pictures. Nor would the complete exclusion, if that were possible, of all foreign contemporary art be anything but a hindrance to the advancement of art in America. Art, more than anything else, is international and the more free its exchange throughout the world the more rapid will be the growth of that connoisseurship which, after all, must determine the artists' market.

TRIBUTES TO
MRS. HAVEMEYER

Note: Three friends of the late Mrs. H. O. Havemeyer, Maud Dale, Stephan Bourgeois and Fahim Kouchakji, have written the following tributes to her memory:

It has come to be understood that each acquisition of a museum is the most important, exceptional, rich, or rare, and the public, accustomed to these descriptions, seldom attaches more than ordinary attention to any new acquisition which is announced.

All this good-natured enthusiasm is to be regretted when one seeks to impress the public with the really unique importance of the gift of the larger part of her collection of art by Mrs. Henry Havemeyer to the Metropolitan Museum in memory of her husband.

An appreciation of beauty in art is a gift which, fortunately, has not been denied to a few individuals possessed not only of the chance but also the means to make use of it. However, it is very rare in any country or time to encounter a collector who from youth has with so much intelligence and patience gathered together, carefully and

lovingly, such marvels of beauty as make up Mrs. Havemeyer's collection. Only when these treasures are actually in the museum and catalogued, will we really know the full extent of our good fortune. Perhaps it is as well that we are given a little time to become accustomed to so many riches.

These pictures are a large part of the story of the art of their period and always the best part of the story, for they were chosen with an ability that amounted to genius, in finding and recognizing the work that had been "achieved."

Any fine picture by a great painter is usually called a masterpiece, but a masterpiece happens very seldom in the life of even the greatest painters.

From the early Italians down to the last Impressionists, it is this rare quality of achievement that distinguishes so many of the pictures in the collection. It would have been impossible to see the El Greco, "Toledo," hanging with the Cezanne, "Mont St. Victoire," and miss the fact that the same flame of imagination had penetrated these two subjects by men with very nearly three hundred years separating them.

M. Durand-Ruel is quoted in Gustave Geffroy's *Claude Monet, Sa Vie, Son Œuvre* as saying, "Oh! without America, I would have been ruined from having bought so many Monets and Renoirs! Two exhibitions given over there in 1886 saved me. The American public did not laugh at all. It bought—moderately, to be sure, but thanks to them, Monet and Renoir could finally live; and since, as you know, the French public has followed."

Mrs. Havemeyer's appreciation of the art of Manet and the Impressionists at a time when it was almost impossible to sell their work has identified her name for all time with this part of the history of XIXth century art. She was undoubtedly the most inspired American buyer of those days. In this way—this most necessary way—she was able to be of aid in the brave battle the Impressionists were waging for their art. The larger number of her unbelievably beautiful paintings by these men belong to the period between 1874 and 1890, the years when their finest work was being done.

The most important and famous collection of Impressionists in any museum is that of Gustave Caillebotte, a banker who was also a painter, and who exhibited with the Impressionists during their most difficult years.

When he died in 1894, Caillebotte left his collection to the state with the condition that it was to be accepted as a whole. The Conseil des Musées refused all the Cézannes but five. An arrangement was finally made with the Caillebotte family and the paintings admitted to the Luxembourg, from which they have now been moved to the Louvre.

Some idea of the greater importance of the Havemeyer Collection can be formed when it is remembered that there are in the Caillebotte collection only four Manets, sixteen Monets, eight Renoirs, thirteen Pissarros, eight Degas pastels, eight Sisleys, and five Cézannes.

It has always been with difficulty that the general public has been able to recognize art in a new form. To those who regretted that it was now impossible to buy Manets, Monets, or Renoirs like hers, Mrs. Havemeyer explained that what she had done could be done today but only by buying the works of the artists of today.

MAUD DALE.

With the death of Mrs. H. O. Havemeyer one of the last actors in the great Impressionist drama has disappeared from the art stage. We who belong to a very young generation, comparatively speaking, cannot actually visualize now what the whole movement meant in human values except by trying to reconstruct the drama from pictures and from the collection of such a personality as Mrs. Havemeyer.

All the principal figures in the drama which she saw personally had already disappeared years ago. It is difficult to imagine that when she started as a young girl in a Parisian *pensionat de jeunes filles* to acquire works by a young man called Degas with the advice of a young, aspiring painter called Mary Cassatt, that Delacroix, Corot, Daubier and Courbet were then the great men of the day, and the Impressionists the dangerous young radicals—such as still exist in our day—who were preparing the future. Through Mary Cassatt she thus came in contact with all the great painters: Manet, Cezanne, Monet, Whistler etc. She understood their language and, infused with their daring and vitality, which made out of the Impressionist drama such a glorious adventure, she participated in it herself by collecting their pictures.

All those who visited her house were impressed with the fact that this modest and unassuming woman seemed to grow in stature when she showed her collec-

tion to friends. It was as if she were one with her pictures and drew new youth and intellectual resources from the collection which covered her walls from the ground floor to the roof. Whereas her visitors became exhausted toiling through miles of canvases, bewildered by such an *embarras de richesse*, she seemed refreshed and agile after a *tournee* through her house. Where others labored to enjoy she searched for new points of view, and this eagerness to see forward and understand the underlying motifs of art and life was the stimulant which kept her from growing old intellectually. I hear her still saying in her modest way to some people who complimented her last spring for her daring in making such a collection of modern pictures, that it was easy for everybody to do the same as there were just as many good painters and sculptors today as there were in her time.

She was in fact the intimate friend of many of the younger artists here and in Europe, eager to understand the new currents in art and to encourage the continuance of the movement which had been an active force for half a century.

It would make splendid reading to relate how she proceeded to add picture to picture, how she grew with each acquisition. We regret that she left no record of her work and did not permit any one else to do it for her. Meier Graefé asked her to publish an account of her collection last spring and received a prompt refusal.

In the Metropolitan Museum hangs one of Courbet's masterpieces, "*la Femme au perroquet*" with the label, "Lent anonymously." Mrs. Havemeyer loaned it to the museum for twenty years. Always reluctant to have her name attached to any picture of hers when exhibited or published, her collection is now left to the future generations as a monument of a great period of art and of a powerful personality, who loved to live and work for others in her own modest way.

STEPHAN BOURGEOIS.

The world of art has just lost a great figure—a patron and a friend, whom very few have really known. It was my great good fortune to be for twenty years in constant touch with Mrs. Henry O. Havemeyer, and I have never found her failing in help, advice, criticism and understanding.

Her life was art, which she believed from the beginning was her destiny. To have the burden of being the keeper of what all nations have contributed to the advancement of beauty was her joy and her mission. She had no specialty or period. Hers was a universal and infallible taste—a love for every object, no matter how small. No corner was so inconspicuous and no work so unimportant that it lacked her appreciation or notice.

Two days before she fell ill she spent all morning with me and invited my younger brother for his first view of her collection. To his amazement, he found there was not a single item in her house she did not know. She always said everything was catalogued in her heart. We had talked of Minoan art a few days before and she said she could not sleep before she had ransacked her library to find a work by Glotz on the Aegean civilization. The only present she wanted for Christmas was a set of books by Sir Arthur Evans on his excavations at Knossos.

Her activity was not only in art but she took infinite pains to keep in touch with those who were fortunate enough to be called her friends, and was unflinching in her devotion and sincerity. Her magnificent and priceless gift enables the public to share what she gathered and enjoyed, and shows plainly how devoted she was to the task she began with her husband many years ago.

FAHIM KOUCHAKJI.



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EXHIBITIONS IN THE NEW YORK GALLERIES

(Continued from page 11)

men and another, a mask in lead of Miss J. Bergson, is proportioned like an ancient Chaldean carving.

But unlike other sculptors who have accented the peculiarities of Oriental sculpture and lost its flavor, Geissbuhler recreates, in modern idiom, the serenity of the ancients. There is no trickery, no obvious and sentimental stylization in his work. Simply and directly he has put down the essential elements of heads and figures and so created fine things.

EMIL GANSO
HENRY GOTTLIEB
PAUL ROHLAND
J. B. FLANNAGAN
BLENDON CAMPBELL
Whitney Studio Galleries

No less than three painters, a sculptor and a maker of monographs are exhibiting at one time at the Whitney Studio Galleries, perhaps with the intent that even the most capricious taste should find something here to its liking.

Mr. Flannagan's sculpture is the most serious work on view, and despite the obvious influences of negro and primitive Mexican art his exhibits have considerable interest. Mr. Flannagan works for

the most part in rough stone, a medium in which he frequently achieves striking simplifications of design and bold definitions of planes. To these qualities he sacrifices subtle modulation of surface and play of light, a sacrifice undoubtedly consonant with the artist's aims. Several animal sculptures afford excellent scope for the artist's special talents, among which the carving of a seated monkey with arms crossed in front is the boldest and most striking in its syntheses of form. Among the figure subjects, we noted especially a nude carved from black stone with sprinklings of mica. The figure is extremely compressed and the pose of bent head resting against the upraised knees reduces the composition to the essential volumes of head, arms and legs.

The three painters afford pleasant if unexciting fare. Mr. Ganso continues to work with admirable gusto in the manner of Pascin, producing for our edification several partially dressed ladies in armchairs and the novel feature of two large reclining nudes, instead of the conventional solo variety. The exhibition of H. Gottlieb consists of landscapes and a few still lifes, all of them rather muddy in color and a trifle spiritless in drawing. The best of his paintings is a winter landscape in rather somber tones which achieves charm of atmosphere despite the almost conscious neglect of the brilliance of tone inherent in the subject. Paul Rohland's color is,

in contrast with that of Gottlieb, gay and buoyant. The tropical landscapes are rather loose in treatment but several flower still lifes and the painting of a girl in a cafe are much more spirited.

Monotypes by Blendon Campbell portray both the American and the European scene. The artist has an excellent technical command of his medium, but sometimes tends to become a trifle photographic. The New England landscapes are by far the best things in the exhibition. They are homely and truthful, yet attain a simple poetry in their very lack of bravura.

AMERICAN SOCIETY OF
MINIATURE PAINTINGS
Grand Central Galleries

The American Society of Miniature Painters, the oldest organization of its kind in the United States, is exhibiting at the Grand Central Galleries until February 2nd. The Levantia White Boardman Memorial Prize, awarded yearly, was given this year to Mrs. Eulabee Dix for her portrait of Mrs. Henry Strater, a work which is particularly charming in color. The contention of Elsie Dodge Pattee, prominent member of the society that the modern miniaturist is not held to any tradition as regards shape, composition, pose, lighting, etc., is fully borne out

by the work on view. Many landscapes and still lifes are found in addition to portraits, which range from depictions of cherubic infants to Mabel Welch's grandmother in gray. Well known painters whose works are included in the exhibition are: Miss Margaret Foote Hawley, Miss Annie Hurlburt Jackson, Mrs. Eda N. Casterton, Mrs. Grace H. Murray, Mrs. Elsie Dodge Pattee, Mr. W. J. Whittemore, Miss Rosina Boardman, Mrs. Katherine Myrick, Miss Lydia Longacre, Miss Clara Louise Bell, Miss Mary Coleman Allen and Mr. Wm. J. Baer.

WILLIAM JAMES
Macbeth Gallery
Until February 4

An exhibition of fourteen portraits by William James has replaced the general exhibition of paintings by American artists at the Macbeth Galleries. The pictures follow the traditions of good painting and careful drawing set by an older generation of American painters and Mr. James has evidently accepted for his own an ideal of good craftsmanship which has been so largely forgotten by contemporary academic portrait painters. His work is less brilliant, or less flashy, than that of some of the more widely known men, but it is distinguished by a sincerity reminiscent of Thayer and Weir.

LAURIE ON FORGERY DETECTION

To the Editor of *The Times*, London:

Sir,—Your readers have heard of the use of ultra-violet rays for the examination of many substances and the detection of forgeries, the secret being that different substances have their own special fluorescence in these rays and so become visible when all ordinary light rays are cut off. It is evident, therefore, that the rays are likely to prove of special value for examining old pictures, as different pigments have been used at different dates in the history of painting, while each pigment will have its own fluorescence.

For the purpose of such an examination, a lantern attached to a long flex is most convenient, a lantern which only throws on the picture ultra-violet rays. The picture being placed in darkness, it is examined by the rays of the lantern, and becomes visible by the fluorescence of the surface, but with remarkable changes in appearance. For instance, the delicate and carefully matched retouchings of a restorer may stand out in all their infamy as lines and touches of black paint over the whole picture. To repaintings the ray is merciless, and there is much to be learned of the whole history of a picture by an observer with sufficient experience.

Yours, &c.,

A. P. LAURIE.

The Arts Club, Jan. 4.

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A. M. Daniel Is Now Director of National Gallery in London

LONDON.—On December 31st Sir Charles Holmes retired from the directorship of the National Gallery, having attained the age of 60, and Mr. A. M. Daniel took up the duties of director, reports R. R. Tatlock in the London Daily Telegraph.

Sir Charles Holmes has been director for the past twelve years, during which period he has proved himself a most active and enterprising public servant. He has not only done everything that could reasonably be expected of the director of a great public institution, but, in his hours of leisure, has devoted himself to compiling a series of much needed illustrated catalogues of the pictures at Trafalgar-square, and to publishing a considerable literature on art in general and on the National Gallery pictures in particular. He has endeared himself to every member of his staff, and his absence will be regretted by all employed at the gallery.

The retiring director has had a remarkable career. Educated at Eton and Oxford, he became in 1896 manager of the Vale Press, and in 1903 editor of the Burlington Magazine. In the following year he was appointed Slade Professor of Fine Art at Oxford. On retiring from the editorship of the Burlington Magazine in 1909, he became director of the National Portrait Gallery, and in 1916 he was promoted to the post from which he now retires.

During his whole term of office he continued to exhibit his pictures at Colnaghi's and other West-end galleries, and has been a leading influence as a member of the New English Art Club. In 1921 he was honored by a Knighthood.

Mr. A. M. Daniel has been a trustee of the National Gallery since 1925. Long before that date he had earned for himself a well-deserved reputation as one who, so to speak, knew the National Gallery collection by heart, and his intimacy with all the great public collections on the continent is remarkable.

His opinion has been continually sought by those in need of advice concerning works of art, and it seemed perfectly natural that he should be appointed to his present position.

Mr. Daniel's interests are not, however, confined to art. He is a distinguished classical scholar, and his experience as mayor of Scarborough will

no doubt be of value to him in his new office which, as at present constituted, requires its occupant to be not only an art expert, but to some extent also a business man.

The director of the National Gallery has often, according to past experience, needed to exercise tact, patience, and good nature. With these qualities Mr. Daniel is plentifully supplied. The nation is fortunate in having succeeded in inducing him to undertake a very important if difficult duty.

NATIONAL GALLERY SHOWS DUTCH ART

LONDON.—Supplementary to the exhibition of Dutch art at Burlington House, the trustees of the National Gallery have decided to place on view some fifty additional Dutch paintings, normally kept in the reference section of the gallery or lent to the provinces, reports the London Sunday Times. These have now been placed in Room XXVIII, which was opened to the public on January 5th.

Many of these paintings, which have long been lost to the sight of the general public, are of the highest interest, notably the group of landscapes by Aelbert Cuyp. Most instructive of these is the "River Scene with Two Boats," an early work of this master showing him profoundly influenced by Van Goyen. "Berckheyde's charming view of 'The Town Hall Haarlem' (1863) and the brilliant flowerpiece of P. T. van Brussel (1754-1795) are witnesses to the ability of the many Dutch artists for whose work it has been impossible to find room at the academy.

Our many expert visitors from Holland will welcome the opportunity of seeing "Refusing the Glass," a large genre painting which, though tentatively given to Pieter de Hooch, has been attributed in turn by other experts to S. Hoogstraten, Ochtervelt, G. van Eeckhout, and Cornelis de Man. Averkamp, Van der Heyden, Van der Neer, Ruisdael and Willem van de Velde the Younger are among the other artists represented in this room which, taken in conjunction with the paintings in Rooms IX, X, and XII, now for the first time allows visitors to see practically the whole of the remarkably fine and widely representative collection of Dutch paintings owned by the National Gallery.

RUSSIAN ART SHOW OPENS FEBRUARY 1st

The first comprehensive showing of modern paintings and sculpture from Soviet Russia, is scheduled for February. The Russian Arts and Handicrafts Exposition opens on February 1st, in the Grand Central Palace and will continue until March 1st.

Three hundred paintings, five hundred drawings, and sketches, and seventy-five pieces of sculpture have been received by the exposition. The section of painting and sculpture will be under the direction of Dr. Christian Brinton, recognized authority on modern Russian art, according to M. Gordon, director of the exposition. Dr. Brinton will prepare a catalogue of the paintings and will lecture on Russian art at intervals during the exposition. He has visited Russia during the past two summers.

The exhibition of paintings and sculpture was collected in Russia by the Russian Society for Cultural Relations with Foreign Countries, and includes representative artists from every important school in Russia, from conservative to advanced left groups. Many of the painters who have contributed are represented in the principal museums of Russia.

Twenty sculptors have sent seventy-five pieces of plastic art, including many pieces of wood carving.

The exposition also will contain native peasant handicrafts from every section of Russia—carving, ivory, linens, toys, lacquer work, silverware, rugs, and the work of the Palekh icon painters, who produce illuminated boxes which have taken first prizes in Paris and Vienna art competitions.

A collection of antiques in furniture, rugs, pictures, and other objects, some dating from the XVIth century, will be a part of the exposition.

It will be sponsored by the Amtorg Trading Corporation.

\$100,000 REMBRANDT BOUGHT BY GERMAN

BERLIN.—The last self-portrait of Rembrandt, painted just before his death, will remain in Germany, for a private Berlin art collector has bought it at the reported price of \$100,000, writes a correspondent to The New York Times. The portrait is now in the Amsterdam National Museum. The name of the purchaser has been withheld.

The picture was loaned to the Amsterdam Museum from the collection of the late Marcus Kappel a number of years ago.

The art world here is enthusiastic over the fact that this work is to be in German possession, and hopes that this purchase marks the end of the passage of famous art works abroad and that Germany will be able further to enhance her galleries by the acquisition of works now in foreign countries.

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GUILLAUME OPENS LONDON GALLERY

LONDON.—Not counting the premises owned or periodically hired by the leading art societies, clubs and institutes, there are now at the lowest computation thirty-two galleries in Central London mainly engaged in the selling of modern works of art, reports the *London Sunday Times*. Practically all of these galleries hold one exhibition a month, many hold two or three, and at least one by having fortnightly exhibitions in three different rooms contrives to swell its monthly total to six exhibitions.

Accordingly, it may be estimated that each month an average of forty-eight new exhibitions are presented to the London public, and this estimate does not take into consideration the numerous galleries which are concerned with the sale of old masters. It might be thought that the needs of the metropolitan art-lovers are already abundantly catered to, but still new galleries spring into existence, and on the principle of there being always room at the top, there will no doubt be a welcome for the new gallery which M. Paul Guillaume, of Paris, in conjunction with Mr. Brandon Davis, has just opened. Until recently a private house, the ground and first floors have been adapted by Mr. A. Lovell Knight into spacious and well lighted rooms, which form an excellent setting for the pictures on view.

All Paris knows M. Paul Guillaume's gallery in the Rue la Boetie not only as a center for the exhibition of advanced modern art, but also as one of the first European galleries to direct attention to the qualities of negro sculpture. The new gallery has been inaugurated with an exhibition of paintings by Renoir and other French painters, but is not to be devoted exclusively to French work, and in the near future we are promised an exhibition of contemporary British art.

No fewer than forty-nine works by Renoir have been brought together for this exhibition, and while these mostly belong to the master's middle and later periods, there are a few earlier examples, notably the "Portrait of the Artist as a Young Man." The delicate charm of Renoir's studies of childhood is particu-



"MADONNA AND CHILD" POLYCHROMED WOOD
By NINO PISANO

Sold to W. W. West for \$9,500 at the sale of the Pepoli Collection at the American Art Association on January 19th

larly well displayed in "The Two Little Girls," the important group entitled "The Apple," "Portrait of Jean," and others. Of the other portraits, that of "Colonna Romano" is one of the most important, while one of the nudes is especially notable for the beautifully painted head. Renoir's work in landscape is less strongly represented, but "Washerwomen," with its crowd of little figures, is a bril-

liant example of his sparkling color organized into a decorative design, while the little view of "Venice" attractively presents another and less known aspect of the master's art.

Of the works by other artists, some are already too well known to need any comment, such as the Manet group, "The Old Musician," which is one of the masterpieces of his Spanish period, "The

Two Harlequins" by Picasso, and the deliciously naive group of "The Wedding" by Henri Rousseau. The Cézanne landscape, "Le Tholomet," with bare trees in the foreground, is an exceedingly fine and decorative example, while Sisley's "Snow Scene" and Corot's "Landscape Near Etampes" will have as wide an appeal as any of the exhibits.

A group of small landscapes by Matisse reveals his great ability, while another group of great interest is composed of five paintings by Derain. In two of these—"Flowers" and "Head of Little Girl"—the artist employs the curious device of obtaining a linear effect by scratching a line through the paint, which shows the ground.

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"L'INVOCATION DE L'AMOUR"

By FRAGONARD

Lent by the Wildenstein Galleries to the exhibition of XVIIIth century French art at Hartford

French Art of XVIIIth Century At Hartford

(Continued from page 1)

sometimes spread his talent very thinly, are two typical and luscious panels lent by René Gimpel and the portrait, lent by Mr. S. R. Bertron, which we reproduce on the first page. Mr. Bache has lent his famous and charming Fragonard, "Le Billet Doux," and there is also a decorative panel by him from Wildenstein.

While the socially prominent painters were delighting the court, Chardin worked quietly in his kitchen, painting the pots and pans, meats and vegetables he found there. He was not thought of as an artist and probably considered himself only a craftsman, but out of the commonplaces of his life he created the finest art of his period. From Watteau to Chardin the gap is only one of point of view; as artists they are more closely allied than are Watteau and the painters who followed his manner. He is well represented by "Bulles de Savon" and "Le Lievre" from Wildenstein's and a still life lent by A. S. Drey.

Vigée Lebrun, who clung to the older formulae, and David, who marked the beginning of a new spirit in French art, bring the period to a close. The David, a portrait of Mme. de Servan, is a splendid example of the work of this painter who, however rigidly he held himself to his conception of classicism, could never quite subdue the artist within him.

Two Beauvais tapestries, "Europa and the Bull," and "Neptune and Amymone" have been lent by P. W. French and Company and the same firm has sent several fine pieces of furniture. A carved oak Regence panel has been lent by Joseph Brummer. The drawings, two lent by A. S. Drey, one by Wildenstein and



IMPORTANT MARQUETERIE COMMODE

Lent by P. W. French and Company to the exhibition of XVIIIth century French art at Hartford

FUCHS BEQUEATHS ART TO PUBLIC

Emil Fuchs, the painter and sculptor who shot and killed himself ten days ago, left virtually all his own handiwork and the residue of his estate of considerably more than \$500,000 to the public, reports *The New York Times*. This was made public on January 22nd when his will and two codicils were filed in the Surrogate's Court. The collection includes statuary, etchings, paintings and manuscripts, "copies as well as originals," and the will suggests that it be exhibited in some suitable place, "preferably in

Washington, D. C., which has a rather more central location than New York."

"It is my wish and hope," reads the testament, dated October 9th, 1928, "that my work may be retained and exhibited in the United States of America, but if my trustees or the foundation decide it would be impracticable or to no useful purpose to maintain and exhibit it in the United States, I authorize them to transfer the collection to Austria for preservation and exhibition."

Lee McCanliss of the Hotel Gramatan, Bronxville, and the Guaranty Trust Company are named trustees of the estate and authorized to establish a corporation or foundation to which all cash and securities of the residue and the art

GOBELIN FACTORY TO MODERNIZE DESIGNS

PARIS.—The historic Gobelin tapestry manufactory has decided to become thoroughly modern during the coming year, writes a correspondent to the *London Morning Post*. Owing to its rigid adherence to old designs and old dimensions, the Gobelins had become a closed market to the private buyer, who had no room for the old-fashioned tapestry,

the rest by Mr. Paul Sachs, are by Boucher, Clodion, Fragonard, Greuze, Pajou, Pater, Robert and Watteau.

which, moreover, would not blend with modern interior decoration.

As a result, the manufactory was not a financial success. New designs in keeping with the modern artistic movement will, therefore, be chosen for the coming year, and the tapestries will be woven on a smaller scale, to bring them within the reach of a greater public.

Plans for organizing exhibitions to attract clients are also being considered.

At the present moment the price of a Gobelin tapestry is about £200 a square metre. It is hoped with more modern methods to reduce this figure. The adoption of similar methods is also proposed at the second State tapestry manufactory of Beauvais.

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FURNITURE MEN ASK DUTY ON ANTIQUES

WASHINGTON — Several million dollars worth of newly-made furniture is being imported duty-free into the United States annually and sold here as antiques more than a hundred years old, Robert W. Irwin of Grand Rapids, Michigan, speaking for the organized furniture manufacturers, and Embury Palmer of New York City, speaking for the Palmer and Embury Manufacturing Company, told the House Ways and Means Committee on January 17th at hearings on the wood and wood manufacturers' schedule of the tariff law, according to a report in *The New York Times*.

These importations come in, it was asserted, under the provision of the Fordney-McCumber act, allowing artistic antiquities, "produced more than one hundred years prior to the date of importation," to be admitted free.

Many of the articles are so well made from old wood, they said, that experts often cannot distinguish them from ones made in epochs for which "antiques" are named. These "antiques," it was said, take the place of much American furniture for use in American households.

Mr. Irwin estimated that at least sixty per cent of imported European "antique" furniture is newly made and that not more than twenty-five per cent of such importations have genuine historical or educational value.

The committee was asked to recommend that full furniture duties, now 33½ per cent ad valorem, be applied to all imported antiques, with drawback privileges on account of articles brought in for art galleries and museums.

STUDIO NOTES

The Day-Bright Reflector Company, who supply many of the lighting fixtures for art galleries, museums and private collectors, announce their removal to larger quarters at 3825 Laclede Avenue, St. Louis, Missouri.



VIEW OF ONE OF THE SPACIOUS ROOMS IN THE GALLERIES OF
JULIUS BÖHLER, MUNICH

MUNICH LETTER

**Munich a City of Museums
The Historic Character of Munich
Architecture
The Böhler Galleries an Epitome of
the Munich Tradition**

By DR. HERMAN ESSWEIN

Munich is a city of museums. In no other German municipality have those historic tendencies which give a characteristic stamp to the second half of the XIXth century taken such clear and representative forms as here. In Munich

there is complete uniformity in the architecture of public buildings, in the appearance of the entire city with its museum buildings—the two Pinakotheks, the Glyptothek, the city library, the state gallery and the National Museum. The preservation of this traditional style, strongly in contrast with the present age of trade and industrial technique, is extended even into the present. As recently as last summer, the newly arranged Museum of Folk Lore on Maximilianstrasse, was designed in the XIXth century style. The newly built Germanic Museum by Gabriel von Seidl, is, despite the industrial exhibits

of its galleries, a work of classical architecture. This Munich feeling for historical unity, for the old tradition, goes so far that occasionally it becomes comic. Even in entirely modern sections of the city where there is nothing of architectural merit to be preserved, there are no lighted advertisements and at the present time the local building committee is waging war against the modern display window of a great automobile firm, although this exhibit was very artistically arranged by the Berlin architect, Bruno Paul.

Although this Munich conservatism is constantly in conflict with the modern life of a great city, there is one field in which it is certainly justified: namely,

in those instances where it forms a setting for treasures of painting and decorative art. In such cases it creates a style of building and interior worthy of the collections brought together by dealers with a strong feeling for historic style and aesthetic fitness. It is not only in the princely homes of Lembach, Kaulbach and Stuck, but also in the business and exhibition quarters of the great art dealers that one feels the historic character of Munich's public architecture, which gives something of the appearance of a museum even to the private dwelling. As the interiors of these houses are known only to a restricted circle of international experts and collectors, we are taking this opportunity of describing at some length the interior architecture of these Munich antique centers, whose connections are world-wide.

The firm of Julius Böhler which was founded in 1880 in a modest way, commenced its picture dealing in the nineties, when it came under the direction of Mr. Lulu Böhler, one of the most distinguished of present-day connoisseurs of painting. Under his direction, the firm assumed a prominent place in the art world. The builder of this ancestral home of Böhler & Steinmeyer, Inc., of the Ritz Carlton Hotel in New York was Gabriel von Seidl, the creator of the Bavarian National Museum and of the Germanic Museum. He was the last among the great Munich architects, who knew how to use their heritage with individuality and artistic freedom, instead of descending to unimaginative copies. Seidl's ingenious talent for creating settings expressive of the spirit of antique works of art is illustrated quite as beautifully and characteristically in this private museum for the art trade as in the great structure on Prinzen Street which contains the most important public collection in Bavaria.

Even better than in the vast halls of public museums, the house of Böhler preserves that character of intimacy which is much more important to the collector interested in the effect of art works in his own home, than the more formal displays of museum galleries. (Continued on page 18)

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MUNICH LETTER

(Continued from page 17)

where he is seldom tempted to linger for any length of time in the individual rooms. Here one is continually invited to take his time and to linger in quiet observation. For despite strict arrangement in Gothic, Renaissance and XVIIIth century rooms, the objects are not displayed according to the relentless logic of a catalogue, but distributed freely with an eye to their purely artistic effect. The tasteful character of this arrangement is reinforced by the best modern technique of both natural and artificial lighting. An evening visit to the galleries is quite as successful as a tour of them on a sunny morning. And the fatigue which so easily attacks one even when gazing at the most distinguished objects in a public museum (where one must continually progress from one exhibition room to another), is here most tactfully avoided by the alternation of large galleries for paintings and smaller rooms for sculpture and decorative arts. The thoughtful working out by the architect of varying levels from room to room further obviates any danger of weariness and satiation through an endless and monotonous expanse of art.

A large number of the world's greatest museums and the most important private collectors have secured their finest old masters from the three great galleries of this firm which are given over respectively to Italian, Dutch and French painting. The Louvre obtained from Böhler their important Rubens, "Mars and Venus"; the old Pinakothek in Munich works by Frans Hals, Goya and B. d'Este. The Kaiser-Friedrich Museum in Berlin has in the course of years acquired from these galleries numerous distinguished pieces, some of these directly, some through the gifts of important Berlin collectors whose original purchase had been from Böhler. This is also the case with the Germanic Museum, the Nuremberg Museum and those of Leipzig, Cologne, Darmstadt and Stuttgart.

From Böhler. From this firm also come the frequently reproduced portrait of a girl by Domenico Veneziano in the Gardner Museum of Boston, and the



The New Galleries of Barton, Price & Willson, Inc.
46 East 57th Street, showing the recently remodeled entrance

Rembrandt belonging to Mr. H. V. Jones of Minneapolis, considered by Dr. Valentiner as the finest work by this artist in America, as well as a magnificent portrait by Greco. Also from this source come an enchanting Botticelli in the Epstein collection in Chicago, the Isabella of Spain by Velasquez and works by Bellini and Reynolds. The famous "Sybil" by Velasquez in the Willys collection of Toledo was also sold by Böhler.

This data reveals how manifoldly a single Munich firm is connected with the art market of the old and new worlds and how unimportant are those scat-

terings of more recent German art centers which sometimes seek to create the impression that Munich is beginning to lose its importance in the great international market. Certainly compared with Berlin, Munich is in many respects an unprogressive city, but the galleries and the collectors of the world seek in Munich not the productions of the day, but the documents of the great past. In the discovery and conservation of these Munich comes second only to Paris.

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PAIR OF IMPERIAL PEACOCK BOTTLES, CHIA CH'ING PERIOD
No. 415 of the Ton-Ying sale at the American Art Association on February 1st and 2nd

MANY RARITIES IN TON YING SALE

Connoisseurs of Chinese porcelain should find in the Ton Ying sale at the American Art Association on February 1st and 2nd an event of unusual interest. Mr. Dana H. Carroll, who has written the introduction to the catalogue, calls especial attention to some of its most notable features:

"The Ton Ying collection this year is more notable in some respects than the great Hippius collection, especially in the hawthorns, for he has three of the hawthorn family, the green hawthorn, the yellow hawthorn and the black hawthorn. There is a black hawthorn square vase of the Ming period, and a green hawthorn square vase of the K'ang-hsi period. Another piece of the K'ang-hsi period is a yellow vase decorated with Imperial dragons.

"Among his remarkable collection of jades is a fine *fei-ts'ui* jade necklace, besides some *fei-ts'ui* jade rings. Also there are several pieces of *fei-ts'ui* jade, white jade, and among other materials carnelian, coral, malachite, turquoise, amber, amethyst, rose quartz, rock crystal, agate, and lapis lazuli. There is also an interesting writing desk set made up of various jades.

"There is further to be noted a ring-neck bottle decorated in peach-bloom with Imperial dragons. Also peachbloom

water stands, a large *sang-de-boeuf* bottle-shaped vase, and more than ten other pieces of the much praised *sang-de-boeuf* glaze. Further to be noted is a *clair-de-lune* coupe and a small apple-green bottle, besides a coral-red vase of the K'ang-hsi period. There are also K'ang-hsi coupes decorated with peach-bloom flowers and signed with the six character marks of the reign. There is a fine mirror-black vase of the K'ang-hsi period, and another glazed in powder-blue. There are a pair of powder-blue jardinières of K'ang-hsi and several pieces of Imperial yellow of the same and the following reign.

"There are vases of the famille-rose and famille-verte, and there is a large peach bottle decorated with the nine peaches, besides pieces with the decoration of eight peaches. There are also eggshell ruby back plates and fine pairs of Imperial famille-rose bowls, together with millefleurs objects, altogether an interesting and informative exhibition."

AMERICANS TO EXCAVATE AGORA

ATHENS. — Extended negotiations have recently been concluded between the Greek Government and the American School for Classical Studies, concerning excavation of the Agora by American archaeologists, reports the *New York Herald* of Paris. Digging will start soon in search for the rich art treasures believed hidden in this ancient Athenian marketplace, according to a semi-official announcement made on January 6th by the Ministry of Public Instruction.

Confirmation of the plan is expected to be granted when Parliament reassembles late this month. A sum of \$250,000 has been donated anonymously by an American for the preliminaries,

STUDIO NOTES

and further funds are understood to be forthcoming from the same or related sources. The task is expected to require \$2,500,000. It is understood that the greater part of the money has been provided.

In ancient times the Agora, which covers twenty-five acres, was covered with temples, libraries and other buildings, as described by Cicero, Pausanias and others. Professor Edward Capps, of Princeton University, is active in promoting the enterprise, which is expected to bring to light for the first time in more than 1,500 years, some of the finest examples of ancient art.

Miss Harriet Blackstone, well known as a portrait painter in Chicago and New York is at present painting the portrait of Mrs. Norman MacLeish of Winnetka, Illinois.

Miss Lillian Genth, A.N.A., has just received and accepted official invitations to visit and paint both of the international expositions which are to be held in Spain during the coming summer. She intends to sail from New York late in the spring and she expects to remain in Spain for a year or more.



Study of a Boy Seated Upon the Ground, with his Back turned to the Spectator (6" x 8 3/4") (15 cm. x 22 cm.), by Jacopo Robusti (Il Tintoretto) 1512-1594.

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THE ART NEWS
20 East 57th Street New York

COMING AUCTIONS

ANDERSON GALLERIES

HUTCHINSON HOOKED
RUGSExhibition, January 31
Sale, February 5, 6

Hooked rugs collected by James L. Hutchinson of New York City will be sold at the Anderson Galleries on February 5th and 6th. Included in the sale are many rare examples in floral, marine, geometric and animal designs, as well as several room-size hooked carpets, among which is a large floral piece of great beauty and rarity.

CHRISTIE'S, LONDON

OLD ENGLISH FURNITURE
AND PORCELAIN

Sale, January 31

Old English furniture from various sources and porcelain, both Chinese and old English, will be sold at Christie's on January 31st. The furniture, largely antique English, numbers among the most interesting items a Chippendale mahogany tripod fire-screen with panel of old English needlework, a Charles II walnut arm chair, six Hepplewhite arm-chairs from the collection of the late Earl of Craven, a Queen Anne marqueterie cabinet and a Jacobean oak table with carved rosette and riband-pattern frieze. Attractive items in the porcelain group include a pair of famille verte bowls of the Kang Hsi period, an old Worcester tea-service, painted with Chinese landscapes in blue and a large Chinese dinner service decorated in the Imari taste.

CHINESE CARVINGS AND
ORIENTAL OBJECTS OF ART

Sale, January 29

Chinese carvings in hardstone and Oriental objects of art from various sources will be sold at Christie's on January 29th. Numerically the carvings make up the bulk of the sale and include work in jade, malachite, rose-quartz, chalcedony, rock crystal, lapis lazuli, coral, etc., in the form of Buddhist deities, flowers, Ho-Ho birds and other familiar motifs. The objects of art number lacquer boxes and panels, several lacquer tables and a twelve-leaf screen, carved with landscape and figural designs.

ENGLISH AND FOREIGN
SILVER

Sale, January 30

Old English silver plate from various sources and English and foreign silver, the property of G. Mellin, Esq., will be sold at Christie's on January 30th. Among the most interesting items are a Queen Anne coffee pot by Anthony Nelme 1709, an Irish plain two handled cup by Edward Workman, Dublin, circa 1710, a Charles II plain tankard by George Mangy, York, circa 1670, a David Willaume coffee pot, 1724 and a James II plain porringer and cover, dated 1685.

OLD PICTURES FROM
VARIOUS SOURCES

Sale, February 1

A small sale of old pictures from various sources, together with a few examples from the collections of the Rev. J. F. MacNab and Mrs. Lushington will be sold at Christie's on February 1st. The catalogue is without illustrations, rendering any comment upon individual

pictures difficult. To judge from the descriptions, the most important items in the sale appear to be a Ruysdael, "The Ferry," signed and dated 1644, "Flowers in a Glass Vase" by V. Van Huysum, signed and a Ben Marshall, "Two Hunters," which, judging from the prices recently commanded by the works of this artist, should bring a good price. Other artists listed in the catalogue are Lancret, Lely, Teniers, Potter, Alken, Netscher, Brouwer, Rigaud, Vermeulen, Beechey, Nasmyth and Greuze.

PORCELAIN AND DECORATIVE
FURNITURE

Sale, February 5

At Christie's on February 5th there will be sold porcelain, objects of art and decorative furniture from various sources. Among the Chinese porcelains are several Kang Hsi famille verte specimens, as well as Chien Lung bowls, vases and dishes. The European porcelains include examples of Sevres, Dresden, Nymphenburg, Vienna, Rockingham, Old Worcester, Chelsea, Davenport and Spode. Old English needlework pictures and panels, Spanish velvet and Italian embroideries are to be found in the section devoted to textiles. The small group of furniture is rather miscellaneous in content, including French, English and Spanish pieces, some of them antique.

SOTHEY'S, LONDON

PUREFOY-CUMSTON-CHAN-
NING ET AL ENGRAVINGS

Sale, February 6

A varied collection of engravings, the properties of Admiral Purefoy, the late Professor Cumston, Edward Channing,

Esq., Captain Creaghe and Miss Mary C. Browning will be sold at Sotheby's on February 6th. Included in the sale are some fine French color prints, among them "Collection de Costumes," by Debucourt and works by Descourts and Janinet. Sporting prints in colors include four of the popular Alken subjects as well as two prints after Pollard. A series of naval prints includes an interesting specimen depicting the action between H. M. Frigate *Endymion* and the U. S. Ship *President*, January 15, 1815, by J. Hill. Topographical subjects, Swiss views, printed in colors, a collection of medical portraits and decorative color prints after Morland, Singleton and Wheatley are also included.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
57th Street and Madison Avenue

January 24, 25, 26—The collection of Lu's Ruiz, including furniture, paintings, wrought iron work and rugs, all of Spanish origin.
January 30—Personal relics of Baron von Steuben together with the Revolutionary papers of William North and the North collection of silver, by order of William M. Austin.

January 31—A collection of books belonging to a theatrical man.
January 31—The George Barr McCutcheon collection of paintings.
February 1, 2—The Tong Ying collection of Chinese porcelains, jades and semi-precious mineral carvings.

ANDERSON GALLERIES
489 Park Avenue, at 59th Street

January 25, 26—The Quill Jones collection of Oriental rugs.
January 30—Early Western history, literature and narratives, the library of the Rev. Nathaniel S. Thomas.
February 1, 2—The A. Rubin collection of American furniture.

BROADWAY ART GALLERIES
1692 Broadway at 53rd Street

January 17, 18, 19—Furnishings and art objects, rugs, etc., and a collection of letters signed Daniel Webster.

FIFTH AVENUE AUCTION ROOMS
341 Fourth Avenue

January 21-26—Household goods and works of art for the account of Mrs. Elbert H. Gary and others.

PLAZA ART ROOMS
9-13 East 59th Street

January 23, 24, 25, 26—Antique Spanish and French provincial furniture by order of Antonio Palacios and a collection of early American and English furniture and bric-a-brac, with additions.
February 1, 2—Oriental and Chinese rugs by order of A. Harootian and Sons.

SILO GALLERIES
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January 29-February 2—General household furnishings, oil paintings, Oriental rugs, objects of art.

FOREIGN AUCTION
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January 30—Old English silver plate from various sources.
February 1—Old pictures from various sources, including examples from the collections of the Rev. J. F. MacNab and Mrs. Lushington.
February 5—Porcelain, objects of art and decorative furniture from various sources.

SOTHEY & CO.
London

February 6—Valuable engravings from the Purefoy, Cumston, Channing, Creaghe and Browning collections.

VILLA FAVARD

TO BE SOLD

FLORENCE.—For several years there has been a vast amount of discussion in regard to the Villa Favard in Florence, which is considered one of the best works of the architect Poggi. It belonged for many years to a rich manufacturer and as he has lately become bankrupt it will be sold at auction. Fears have been entertained that the beautiful and artistic building would be demolished and used for some ordinary purpose but it is now hoped that it will be bought by some association or some private person who will appreciate its artistic character and will know how to preserve it.
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AUCTION REPORTS

AMERICAN ART ASSOCIATION PEPOLI COLLECTION

American Art Association—Italian art of the quattrocento and high Renaissance, including furniture, sculptures, bronzes, paintings and fabrics, was sold on January 18th and 19th. The grand total for the sale was \$221,640.00. Important items and their purchasers follow:

- 92—"Portrait of a Boy." School of Diego Velasquez, Spanish, XVIIth century; 17 x 14 in.; Barton, Price & Wilson.....\$1,100
- 112—"Tatti, Jacopo (Sansovino). "Madonna and Child." Polychromed stucco elliptical medallion, 35½ in. high, 26 in long; Mrs. W. B. Kinney.....\$1,400
- 113—"The Man of Sorrows." Atelier of Giovanni della Robbia. Polychromed stanniferous enamel tondo. Diameter 23½ in.; W. W. Seaman, agent.....\$950
- 153—Carved walnut cassone. Florentine, XVIth century; Mrs. M. Murdock.....\$720
- 154—Carved walnut library table. Venetian, XVIth century; Mansfield Ferry.....\$700
- 163—"Portrait of a Lady with a Wine Glass." Attributed to John Singer Sargent. 44 x 35 in.; Metropolitan Galleries.....\$700
- 171—Carved walnut commode of architectural type. Ligurian, XVIth century; W. W. Seaman, agent.....\$850
- 195—Gothic drap d'or and peach velvet panel. Venetian, late XVth century, 5 ft. x 22½ in.; A. Goetz.....\$1,625
- 212—Rose-crimson velvet coverlet. Italian, XVIth century, 8 ft. 4 in. x 6 ft. 6 in.; L. W. Chester.....\$1,350
- 220—Brussels tapestry, "Narcissus at the Well." XVIIth century. 9 ft. 10 in. x 6 ft. 1 in.; Mrs. R. A. Wilson.....\$4,600
- 234—Briscola, Andrea. Satyr Carousing. Bronze statuette; P. W. French and Company, \$1,250
- 239—Gilded parade armor of the Conte Erizo. Italian, early XVIth century; Metropolitan Museum.....\$7,200
- 240—The sword of the Conte Erizo. Venetian, circa 1480; Seaman, agent (private buyer).....\$10,500
- 270—Pisano, Nino. Virgin and Child. Gilded, carved and polychromed group in wood; W. W. West.....\$9,500
- 238—Sculptured marble statue of Apollo. Greek, Vth century. B.C.; H. Guggenheim.....\$1,000

- 272—Landi, Neroccio di Bartolommeo. St. Clara. Carved and polychromed statue; W. L. Roberts.....\$1,800
- 273—Tatti, Jacopo. Madonna and Child. Sculptured marble bas-relief lunette; W. H. Wood.....\$2,900
- 274—Della Robbia, Giovanni. St. John. Polychromed stanniferous enamel statue; H. Guggenheim.....\$2,200
- 275—Della Robbia, Andrea. Polychromed stanniferous enamel armorial tondo. Diameter 30 in.; W. W. Seaman, agent.....\$1,500
- 277—Tatti, Jacopo (Sansovino). Two altar figures of angels; S. Mundheimer.....\$1,200
- 281—Tapestry turned walnut banquette. Umbrian, XVIth century; R. W. Walters, \$1,600
- 284—Quattrocento carved walnut and blue velvet Dantesque chair. Florentine, XVth century; W. L. Oakley.....\$2,900
- 285—Quattrocento carved walnut and blue velvet Dantesque chair, similar to the preceding. Florentine, XVth century; W. L. Oakley.....\$2,900
- 301—"The Annunciation." Diptych, Florentine school, XVth century. 26 in. x 10½ in. each panel; D. D. Benton.....\$1,700
- 303—Pacchiarotto, Bartolommeo. "Madonna and Child with S. Girolamo and S. Rocco." Panel, 20½ x 15½ in.; I. Lande.....\$1,100
- 306—Mainardi, Bastiano. "Tobias with the Archangels." Panel, 17 x 16½ in. Height of tabernacle, 25 in.; I. Lande.....\$2,800
- 307—Rondinelli (with Giovanni Bellini). "St. John the Evangelist." Panel, 25½ x 19 in.; W. L. Oakley.....\$2,700
- 308—Gerini, Lorenzo di Niccolo. "Madonna and Child with Four Saints." Polyptych. 67 x 80 in.; D. D. Benton.....\$11,000
- 310—Tiepolo, Giovanni Battista. "Head of a Rabbi." Canvas, 23¾ x 19 in.; Seaman, agent for private buyer.....\$10,500
- 311—Robusti, Jacopo (Tintoretto). "Portrait of a Gentleman." Canvas, 26 x 21½ in.; D. D. Benton.....\$1,100
- 313—Filipart, Joseph. "Lady and Huntsman." Canvas, 34½ x 28 in.; J. W. Bentley.....\$1,300
- 314—Longhi, Pietro. "The Toilette." Canvas, 22½ x 18 in.; Mrs. R. A. Wilson.....\$1,600
- 315—Longhi, Pietro. "The Concert." Canvas, 22½ x 18 in.; Mrs. R. A. Wilson.....\$1,600
- 316—Pannini, Giovanni Paolo. Pair architectural paintings. Canvas, 39 x 29 in.; Mrs. R. A. Wilson.....\$2,100
- 317—Pannini, Giovanni Paolo. Pair architectural paintings. Canvas 39 x 29 in.; Mrs. R. A. Wilson.....\$2,100

- 318—Two decorative panels with putti and flowers. Florentine school, XVIIth century; 32 x 69 in.; Mrs. William Fox.....\$3,400
- 319—Two decorative panels with putti and flowers. Florentine school, XVIIth century; Mrs. William Fox.....\$3,400
- 323—Carved walnut credenza. Tuscan, XVIth century; Keller and Funaro.....\$1,900
- 324—Emerald velvet and carved walnut Dantesque armchair. Florentine, XVth century; W. A. Ashley.....\$2,000
- 327—Quattrocento carved walnut Dantesque chair. Florentine, late XVth century; D. D. Benton.....\$1,300
- 329—French Renaissance carved walnut library chair. School of Dijon, XVIth century; Seaman, agent.....\$5,500
- 330—Walnut cabinet table of the Manichosia family. Lombardian, XVIth century, Seaman, agent.....\$8,200
- 331—Renaissance carved walnut armorial cassone. Florentine, circa 1550; J. W. Bentley.....\$4,400
- 332—Certosina inlaid walnut cabinet a deux corps. Venetian, XVth century; D. D. Benton.....\$2,100
- 333—Pair of Brussels tapestry carved and parcel-gilded walnut state chairs. Italian, XVIth century; Seaman, agent.....\$7,000
- 334—Pair Brussels tapestry carved and parcel-gilded walnut state chairs. Italian XVIth century; Seaman, agent.....\$7,000
- 335—Carved and parcel-gilded walnut armoire of the Spada. Roman, late XVIth century; W. H. Wood.....\$3,100
- 336—Tapestry and parcel-gilded walnut state chair. Florentine, late XVIth century; Mrs. William Fox.....\$1,600
- 337—Tapestry and parcel-gilded walnut state chair. Florentine, late XVIth century; similar to the preceding; Mrs. William Fox.....\$1,600
- 338—Tapestry and parcel-gilded walnut state chair. Florentine, late XVIth century; similar to the preceding; Mrs. William Fox.....\$1,600
- 339—Renaissance carved walnut credenza. Tuscan, XVIth century; Keller and Funaro.....\$1,300
- 347—Renaissance forged iron four-post bedstead of the Farnese. Florentine, XVIth century; D. D. Benton.....\$1,000

WYLIE RUG COLLECTION

American Art Association—Antique and semi-antique rugs from the Persian and Asia Minor looms, the collection formed by the late Dr. W.

- Gill Wylie of New York, were sold on January 17th. The total for the sale was \$30,765.00. Important items and their purchasers follow:
- 60—Antique Bergamo rug, 9 ft. 8 in. x 5 ft. 1 in.; H. Ray Paige.....\$600
- 71—Kulah prayer rug. XVIIth century. 4 ft. 7 in. x 3 ft. 3 in.; Mrs. D. H. Reese.....\$680
- 77—Bergamo rug. XVIIth century. 9 ft. 4 in. x 5 ft. 2 in.; H. Ray Paige.....\$675
- 98—Soumak (Kashmere) rug. 9 ft. 6 in. x 7 ft. 9 in.; Mrs. S. L. Pierrepont.....\$650
- 99—Baku animal rug. XVIIth century. 9 ft. x 4 ft. 2 in.; M. Knoedler and Company, \$1,550
- 101—Antique Bergamo medallion rug. 7 ft. 7 in. x 4 ft. 7 in.; Mrs. P. Cormier.....\$600
- 108—Fereghan carpet. 18 ft. x 6 ft. 3 in.; E. J. Roeder.....\$650
- 109—Khorasan Herati carpet. 16 ft. 3 in. x 13 ft. 4 in.; Mrs. S. L. Pierrepont.....\$1,300
- 123—Georgian runner. XVIIIth century. 8 ft. 7 in. x 3 ft. 2 in.; E. G. Metcalfe.....\$600
- 132—Persian silk floral rug. 6 ft. 7 in. x 4 ft. 5 in.; L. Maurice.....\$825

MONIF COLLECTION

Anderson Galleries—Near Eastern antiques collected by H. Khan Monif, including examples of Persian art, Syrian iridescent glass and Hispano-Moresque pottery were sold by his order on January 16th and 17th. The grand total for the sale was \$21,210. Important items and their purchasers follow:

- 68—Double palace door. Persia, circa 1700; Mrs. H. R. McLane.....\$190
- 72—Palace double doors. Persia, circa 1700; similar to the preceding; Mr. G. S. Jacobson.....\$190
- 73—Palace double doors. Persia, circa 1700; Mr. W. J. Woodruff.....\$180
- 135—Pottery tray. Hispano-More que, late XVIth century; Mr. Natt Rosse.....\$250
- 198—Persian Kashan semi-antique silk rug. 6 ft. 5 in. x 4 ft. 3 in.; Mr. A. Scharf.....\$225
- 199—Persian Kashan semi-antique fine silk rug. 6 ft. 5 in. x 4 ft. 3 in.; Mr. A. Scharf.....\$250
- 200—Persian Kashan semi-antique fine silk rug. 6 ft. 5 in. x 4 ft. 3 in.; Mr. A. Scharf.....\$200
- 201—Persian Kashan semi-antique silk rug. 6 ft. 5 in. x 4 ft. 3 in.; Mr. A. Scharf.....\$200
- 225—Palace lacquered double doors. Persia, circa 1700; Mr. W. J. Woodruff.....\$310
- 227—Pair of palace doors. Persia, circa 1700; Miss E. L. Norrie.....\$220

- 315—Pottery pitcher. Rhages, Persia, XIIIth century; Mrs. F. F. Gorman.....\$220
- 373—Sultanabad pottery vase. Persia, XIIth century; Mr. W. J. Woodruff.....\$200
- 381—Sultanabad glazed pottery jar. Persia, XIth century; Mr. W. J. Woodruff.....\$225
- 383—Sultanabad pottery jar. Persia, XIIth century; Mr. W. J. Woodruff.....\$200
- 385—Large pottery vase. Persia, Xth century; order.....\$240
- 390—Glazed stoneware urn of elongated vase form. Persia, Xth century; Mr. W. J. Woodruff.....\$200
- 409—Antique Persian Josheghan rug. 7 ft. 3 in. x 4 ft. 4 in.; Miss H. Counihan, agent.....\$240

ANTIQUE AMERICAN AND ENGLISH FURNITURE

Anderson Galleries—Antique American and English furniture, silver, glass, lustre ware and objects of art were sold on January 18th and 19th by order of Mrs. Gertrude H. Camp of "The Hayloft," Whitemarsh, Pennsylvania. The grand total for the sale was \$94,122.50. Important items and their purchasers follow:

- 8—Philadelphia marble topped mahogany table in Chippendale style. American, circa 1760; Mr. I. Sack.....\$1,100
- 27—Philadelphia mahogany card and tea table in Chippendale style. American, mid-XVIIIth century; Mrs. George Haas.....\$1,025
- 34—Mahogany three-pedestal dining table. English, circa 1800; Mrs. R. J. Turnbull.....\$1,000
- 40—Cherry scroll-top highboy. American, mid-XVIIIth century; Bayonne Antique Shoppe, \$1,000
- 43—New England mahogany block-front writing desk. American; circa 1770; Bayonne Antique Shoppe.....\$1,400
- 46—Set of six Chippendale mahogany chairs. English, XVIIIth century; Mrs. E. Haebler, \$1,100
- 87—Chippendale mahogany galleried tea table in the Chinese taste. English, XVIIIth century; Miss H. Counihan, agent.....\$1,050
- 91—Set of eight Hepplewhite mahogany chairs with shield backs. English, XVIIIth century; Mrs. A. S. Vincent, Jr.....\$1,700
- 139—Small mahogany chest of drawers with claw and ball feet. American, circa 1770; Bayonne Antique Shoppe.....\$1,900

(Continued on page 22)

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LONDON LETTER

**The Dutch Exhibition
Canadians Buy British Woodcuts
Haworth Gets Brontë Relics
Henry Poole Memorial Exhibit
The Pastel Society's Show
London Group at the Burlington
Galleries**

By LOUISE GORDON-STABLES

The Dutch Exhibition at Burlington House is the all-absorbing topic of the moment in the art world, and its poster with the Vermeer portrait of "The Girl with the Pearl Earrings" dominates the town. Even the least instructed of Philistines greets his fellows with the question "Have you seen the Dutch pictures yet?", and one feels convinced that there must be scores of individuals to whom the swinging doors of the National Gallery are entirely unknown, who have already made their pilgrimage, like devout art lovers, to Piccadilly. Such are the uses of publicity—uses which have a further value in that they may reasonably be expected to increase to some degree the ranks of picture buyers. The only criticism that one is inclined to level at the show concerns the advisability of including the moderns, for it seems that the space occupied by them might have been better allocated to the old masters. Certainly the modern rooms are but little patronized, considering the jostling crowds found elsewhere in the galleries.

Eric Gill, Ethelbert White, Paul Nash, and other artists whose woodcuts I have often had occasion to praise in these columns (they exhibit periodically at St. George's Gallery and elsewhere), have reason to be pleased with the recognition that Ottawa has shown them by securing from the collection of British woodcuts now touring the principal Canadian galleries specimens of their work. In all some twenty examples have been purchased by the National Gallery of that state. If other places follow suit, there will surely result a wider knowledge of this medium as it has been developed here.

The town of Haworth, sacred to the memory of the Brontë family, has within the last few days received a generous gift of Brontë relics, bequeathed to it by the late Mr. Henry H. Bonnell of Philadelphia who was undoubtedly the largest collector of Brontë treasures both in the old and new worlds. An interesting feature of the collection is the number of early manuscripts, many compiled while

the sisters were small school children, and some of them illustrated with minute watercolor drawings. The collection contains also a large number of letters, many of which were addressed to publishers in connection with the publication of the now famous novels and poems. In accordance with the terms of the bequest a special fireproofing of the rooms in the Haworth parsonage in which the relics are being housed, has been completed.

With the advent of the New Year, the galleries are once more getting into their stride. At the Leicester Galleries there is a memorial exhibition of sculpture by the late Henry Poole, who is there shown to be an artist of wider range than had perhaps been hitherto realized. A great deal of his work was done in conjunction with architects and no little ingenuity had to be exercised in order that his statues might be in harmony with their surroundings. While not belonging to the most stimulating group of sculptors, his academic quality is nevertheless tempered by a certain breadth of view, which makes most of his work highly acceptable.

That the pastellists are at last getting out of the rut in which the workers in this medium have for so many years floundered, is amply proved by the exhibition which the Pastel Society is now holding in Piccadilly. Pastel has now become a very fresh and vital thing, capable of great subtlety and a wider range of luminous effects. Here and there an artist attempts to drive it beyond its legitimate limits, but mostly it is capably exploited within its rightful sphere. Naturally one would have expected Mr. Terrick

SPANISH LETTER

**Recent Discoveries in Larache and Arzila
Apperley Exhibits in Madrid
Spanish Students' Exhibition
San Cugat to Be Restored
Philippine Painter in Madrid Show
Historic Castle Becomes Museum**

By E. TEROL

The archaeological commission that is carrying out extensive researches in the new Spanish possessions in Morocco and which last year was so successful in the region of Melilla and Tetuan, has now turned its attention to the Atlantic side, principally around Larache and Arzila, (Continued on page 23)

Williams with his flair for misty, twilight landscape, to use it to good purpose, and one is not disappointed. His work is among the best shown.

At the new Burlington Galleries, the London Group is proving how very much alive it is. Such men as Duncan Grant, Frederick Porter and Cedric Morris do not stand still but are continually making fresh and significant experiments. Duncan Grant develops a new method of treating landscape by means of a triptych devoting the central portion to the scene and the sides to the window whence it is viewed. The reflections in the window panes suggest the details of the room itself. The whole is worked into an extraordinarily interesting design.

AUCTION REPORTS

(Continued from page 21)

147—Mahogany "grandmother" clock by Aaron Willard. Boston, circa 1810; Mr. I. Sack. \$1,250
157—Mahogany inlaid Hepplewhite sideboard with serpentine front. Mr. F. A. Bingham. \$1,275
163—Set of six Chippendale mahogany chairs with claw and ball feet. English, XVIIIth century; Mr. C. D. Newell. \$1,250
165—Philadelphia mahogany "pie-crust" table, in Chippendale style. American, circa 1760; Mr. I. Sack. \$1,150
173—Philadelphia serpentine front bureau and dressing glass by Jonathan Gostelowe. American, second half of the XVIIIth century; Mr. J. Drummond. \$1,100

210—Houdon, Jean Antoine. Bronze bust of General Lafayette. Dated 1790; Miss H. Counihan, agent. \$9,500
212—Philadelphia walnut scroll top chest-on-chest attributed to William Savery. American, circa 1760-70; Mrs. E. C. Buckner. \$1,700
212A—Pair of old Waterford crystal glass candleabra; Mrs. H. I. Randall. \$1,100
215—Chippendale mahogany three-back settee with claw and ball feet. English, circa 1760; Mr. Morris Berry. \$2,500
224—New England mahogany block-front desk with claw and ball feet. American, circa 1770; Mr. I. Sack. \$4,000

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SPANISH LETTER

(Continued from page 22)

with equally satisfactory results. The remains of ancient Phoenician cities have been found, also sanctuaries built out of the solid rock and containing sacrificial tables, dishes for collecting the viscerae of the victims, images of deities and many symbolical and ritual objects. Thousands of cubic feet of ground have been excavated, resulting in the discovery of huge subterranean vaults at great depths, and immense crypts and wells where the ashes of the dead were laid. The most important discovery, from an artistic point of view, is that of what appear to be the ruins of a temple, including many fragments, several large sized, of sculpture in bas-relief bearing a strong resemblance to those of Mesopotamian art. Pillars and columns of marble have also appeared, of a kind alien to the country, and which undoubtedly originated in the famous quarries of the Red Sea. There have also been found fragments of alabaster vases, which some of the members of the commission emphatically associate with the Canopic jars and some kind of embalming practices. The inscriptions on numerous stellae are written in an unknown script and have not so far been deciphered. All these finds point to the undeniable existence of important Phoenician colonies antedating Carthage.

An English painter, George Apperley, who resides in Granada, is renewing contact with the public in Madrid after a lapse of ten years since his previous exhibition took place. English by birth and temperament, Apperley has been captivated by the charms of Andalusia, where he has bought himself a house and settled for good. His work, all done in his studio in Granada, has the unusual interest of showing the results of the inspiration of the romantic and sensuous South upon a Northern sensibility. The medium he works in is watercolor, so little favored by Spanish artists in general, and in this he reaches the highest summits of excellence and technical skill, the effects of texture and plasticity he achieves being little short of amazing. His subjects include landscape, still-life and figure subjects. He is particularly successful in his feminine representations, into which he has infused the ardent and voluptuous spirit of Andalusian womanhood. His one nude "Venus Andaluza," is the sensation of the show; a marvel of technique and feeling. The Government is among the many buyers, having acquired a beautiful portrait of a woman for the Modern Museum.

The Ministry of Foreign Affairs has on view in one of its courts the collection of works executed during the year by the students of the Spanish Academy of Fine Arts in Rome. The contributions in painting, sculpture and drawing clearly indicate their provenance; subject matter and technique alike denote a vigorous classicism which, far from

treasuring the source of inspiration, is imbued with a sense of harmony and balance making these productions wholly acceptable to the taste of the day. In architecture, the work sent strikes a note of dignity and grandeur combined with ability to fill the needs of modern life.

The sum of 100,000 pesetas (\$20,000) has been allocated by the Provincial Deputation of Barcelona towards the restoration of the famous Monastery of San Cugat del Vallés, one of the most representative Romanesque monuments in Catalonia. Originally built in the XIth century, its isolated position saved it from sharing the fate of less favored ones, until the civil wars of 1835 caused it to be abandoned. It was showing ominous signs of impending ruin, hence the wisdom of the step taken to avert it. When ready, the building will be dedicated as an Ethnographical Museum and center of ethnographic studies.

A Philippine painter is the latest of the artists from distant climes to make Madrid their artistic Mecca. Don Fabian de la Roca, Director of the School of Fine Arts in Manila is showing at the Athenaeum a small collection of his pictures. Full maturity of artistic talent is manifest: an agile technique obedient to aesthetic moods. The portraits, of modern chromatism and synthetic line, best exemplify his powers, while the landscapes show the extension of his temperament: the fine "Houses of Filipino Fishermen" being Gauguinesque, while the "Manigua" is more subdued in tone. The types of natives show a remarkable grasp of character.

The historic castle built by Charles V in the frontier town of Fuerterrabia, the first monument to meet the eye of the traveller entering Spain by car from the North, has been purchased by the Municipal Council. In a few weeks it will be thrown open to the public as a Mu-

ITALIAN LETTER

Successful Exhibitions of Tofanari Passani and Vagaggini Hold Show in Florence Women Artists of Florence Hold Show

By K. R. STEEGE

Signor Sirio Tofanari, the Florentine animal sculptor, has just returned to his own country after a highly successful exhibition of his works in Brussels. He had the good fortune to sell nearly everything and was greatly praised by the critics, who consider him the best living artist in his own line.

He has now been asked to hold other exhibitions in Paris and in London but for the moment he is obliged to decline them as he has very little remaining on hand and must execute other pieces. It is hoped that some of his work can be shown here in Florence before it is sent to admirers abroad.

Museum of National Art and Historical Archives of Fuerterrabia. One of the halls has been turned into a picture gallery, containing works from Sancho Abarca from the XVIth century to the present day. Another will be the Gallery of Battles, especially dedicated to the Alcalde Don Diego de Butron, who melted down his silver to provide bullets for the Spanish soldiers who defended Fuerterrabia against the French in 1698. There will be reproduced the wedding ceremony of Louis XIV of France to the Spanish Princess Maria Teresa, celebrated in the adjoining Island of Pheasants, and whose magnificence was only comparable to that of the Field of the Cloth of Gold. The Art Museum contains choice collections of furniture, ceramics, stained glass, wrought leather, textiles and embroideries.

At the Saletta Ginnelli, in Florence, a small exhibition has been opened of the work of Italo Amerigo Passani, the sculptor, and of Memo Vagaggini, a landscape painter.

Passani, who is very well known, shows a series of strong and virile designs, which are regarded with much favor. Vagaggini offers ten landscapes of delicate simplicity in which the poetic beauty of the country is expressed in sober style and color, and in which the painter shows a fine technique.

An exhibition of paintings and etchings by a number of Florentine women artists has been attracting many friends

and visitors during the last few weeks. The proceeds of the sale of the works goes to a charity and a large number have been bought. It is an interesting collection, comprising some very good landscapes in oil and watercolor, some good flower studies and several strong etchings.

Most of the artists are Italians but three English ladies are also represented. One of them, Miss Maud Macquay, is a resident of Florence and has grown up in its art atmosphere. She shows a nude figure, well studied and strong. The other two foreign exhibitors are Miss Beatrice Kelly and Miss Leila Wood. The exhibition has been very favorably received by the critics and the public.

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INDIANAPOLIS

The pictures in the current annual exhibition of contemporary American artists merit more than the usual casual examination. There is variety in the style, subject, and viewpoint of the artist. In this collection landscapes are in the minority. A few years ago it was quite the opposite.

Examples of these widely differing attacks on nature as expressed on canvases are John F. Carlson's "Woodland Shadows," Guy Wiggin's "Valley of the Var," and "Kingston Waterfront" by Charles Rosen. The first is a realistic motif interpreted decoratively. The Guy Wiggins landscape, showing a succession of hills piled up against each other, is a picture of mood. But it is not obviously emotional. The third painting referred to, "Kingston Waterfront" by Charles Rosen, seems an experiment in form, solidity, and mass composition. "Ramapo Wood Interior" by Ernest Fiene baffles the viewer but is an example of a style admired by many.

Other landscapes in the exhibition carry one into many sections of the country. The southwest is represented by several canvases: "A Village Street, Taos" by O. E. Berninghaus; "The Ponce Aqueduct" by H. Dudley Murphy; "At the Rancho" by Charles Wilimovsky. The west coast inspired William Ritschel to paint "Morning Tide, California." Several pictures found their motifs in the eastern section of the country, and Indiana is represented by "Duneland Flowers" by Frank V. Dudley. The exhibition will continue until the end of January.



PORTRAIT OF MRS. WILLIAM A. READ By NICOLAS MICHAÏLOW
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COLUMBUS

An exhibition of the most prized paintings in the permanent collection of the Columbus Gallery of Fine Arts closed recently. The showing was placed in the large lower gallery at the request of the trustees in order that art loving citizens of the city who are away during the summer months when the collection is generally on display, might have a good chance to study and enjoy them.

Among the most valuable canvases is the "Polo Game," by George Bellows, now valued at \$20,000. Mrs. Bellows, who resides in New York City, just made a request of the gallery trustees this past week, through its president, O. A. Miller, to have the picture sent to Europe to represent Mr. Bellows in an all-American art exhibit being assembled by the United States government to tour Europe during 1929. This is the first American art exhibit to be sent to Europe by this country sponsored by the Art Museum Director Association of America.

The portrait of Rembrandt by Ferdinand Bol, purchased by the trustees some ten years ago, was hanging in this December permanent exhibit up until December 12th when it was shipped to the Albright Gallery of Buffalo, where it was invited to be included in a loan exhibit of early Dutch masters, during the latter part of December until January 20th.

The show of portraits, sculpture and miniature landscapes by Henning Ryden of Columbus on view in the clubrooms of the University Club in the Seneca Hotel closed December 31st. The portrait of a young college girl is included in the exhibit and represents one of Mr. Ryden's sunny type of light on delicate colors, for which he is well known.

BALTIMORE

Plans for the opening exhibition in the Museum of Art building in the Homewood Wyman Park Site are gradually taking shape under the general direction of a special committee consisting of director Meyric R. Rogers, chairman, Mrs. Miles White, Jr., Miss Julia Rogers, Miss Blanche Adler, Gilman D'Arcy Paul, Horatio Whitridge, Laurence Hall Fowler, and Thomas C. Corner.

Although it is impossible at the present time to fix definitely the date for the opening of the new museum, Mr. Rogers said that it will take place in

The opening exhibition will consist largely of objects lent by Baltimore and Maryland collectors including old masters and important works of later date. A series of small galleries will contain a collection of Americana—furniture, paintings, and other objects dating from colonial and early federal days. A large gallery will contain the International Ceramic Exhibition that has brought together one of the most remarkable collections of the work of the modern potter that has ever been shown in this country. The Conrad collection of etchings will be the principal display in the print room which is located on the basement floor and the two colonial rooms owned by the museum will be installed in places especially assigned to them. One of these is familiar to art lovers in this and other cities, through its exhibition during the last three years at the Monument Street building. This is the Eltonhead Manor Room presented by Mr. and Mrs. Hamilton Owens. The other is the room from the Stone Mansion, Habre de Venture, near Port Tobacco in southern Maryland, which has not yet been exposed to public view.

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Thomas Agnew & Sons, 125 East 57th St.—Exhibition of pictures and drawings by old masters.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Fred and Edith K. Nagler, to January 26th. Special exhibition of paintings by George Inness, and a collection of English and early American portraits, to January 31st. Landscapes and figures in oil by Mrs. Anna Richard Brewster, February 1st through 14th.

American Academy of Arts and Letters, 633 West 155th St.—Exhibition of the works of Edwin Austin Abbey, until March 31st, 1929.

American Designers Gallery, 145 West 57th St.—Exhibition of contemporary decorative art, through February.

American Fine Arts Society, 215 West 57th St.—Thirty-second annual exhibition of the work of members of the Catharine Lorillard Wolfe Art Club, to February 4th.

Anderson Galleries, 489 Park Ave.—Paintings by Gari Melchers, to January 26th. Paintings by Jerome Blum, January 28th to February 9th. Exhibition of the work of students in the Paris atelier of the New York School of Fine and Applied Art, January 30th to February 9th.

Arden Gallery, 460 Park Ave.—Arrangement of over-mantel paintings and architects mantels, to February 7th.

The Art Center, 65 East 56th St.—Paintings by Hortense Ferne, to January 27th; craft work shown by the New York Society of Craftsman, pottery by Leon Volkmar and Mexican craft-work shown by the Paine Mexican Crafts Corporation, to January 31st. Paintings by Charles M. Sheen, to February 2nd. Paintings by "The Fifteen," January 28th to February 9th.

Arts Council Gallery, The Barbizon, 140 East 63rd St.—Exhibition of paintings, etchings and drawings of New York, to January 31st.

Ann Audigier Galleries, 51 East 60th St.—Paintings by B. Afroyim, until January 31st.

Babcock Galleries, 5 East 57th St.—Watercolors by Dodge Macknight and pastels by Frank Currier, to January 31st. Landscapes and portraits by William McKillop and paintings by I. Abramovsky, February 2nd to 16th.

Balzac Galleries, 40 East 57th St.—Drawings and watercolors by Rodin, to February 4th.

Belmont Galleries, 137 East 57th St.—Primitives, old masters, period portraits.

Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Bourgeois Galleries, 693 Fifth Ave.—Fine paintings.

Paul Bottenwieser, 489 Park Ave.—Paintings by old masters.

Bower Galleries, 116 East 56th St.—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Avenue, Brooklyn.—Eleventh annual exhibition of the Brooklyn Society of Miniature Painters, to February 18th.

Brummer Gallery, 27 East 57th St.—Exhibition of the works of Raymond Duchamp-Villon, to February 9th.

Butler Galleries, 116 East 57th St.—English sporting prints, through January. A group of mezzotints by contemporary artists, through February.

Daniel Gallery, 600 Madison Ave.—Paintings by Fiske Boyd, to January 26th. Paintings by Henry Billings, February 2nd to 23rd.

De Hauke Galleries, 3 East 51st St.—Retrospective exhibition of paintings by Paul Burlin, to February 2nd.

Down Town Gallery, 113 West 13th Street.—Group of drawings by eight leading American artists, to February 10th.

A. S. Drey, 680 Fifth Ave.—Exhibition of Flemish primitives from the Sigmaringen collection.

Dudensing Galleries, 5 East 57th St.—Paintings by Alice Flint, to January 27th. Paintings of Spain by Roy MacNicol, January 27th to February 17th.

Durand-Ruel Galleries, 12 East 57th Street.—Retrospective exhibition of paintings by Eugene Boudin, to February 12th.

Ehrich Galleries, 36 East 57th St.—Old masters.

Ferargil Galleries, 37 East 57th St.—Paintings by Baron d'Erlanger, to January 26th. Colored etchings by Frank A. Nankivell and contemporary American paintings, January 29th to February 11th. General exhibition of American sculpture, January 29th to February 18th.

Fine Arts Society, 215 West 57th St.—Thirty-eighth annual exhibition of the National Association of Women Painters and Sculptors, to February 13th.

G. R. D. Studio, 58 West 55th St.—Paintings by Crooks, Lawson, Rosenthal and Weinrich, to January 28th.

Gainsborough Galleries, 222 Central Park South.—Portrait paintings by Nicholas Michailow, to January 31st.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Paintings by twelve American artists, during January. Oil paintings and pastels by Laura Trevitte Horne, February 2nd to 16th.

Rene Gimpel, Hotel Ambassador, 51st St. and Park Ave.—Exhibition of French and Italian Gothic and Renaissance sculpture, January 26th to February 16th.

Grand Central Art Galleries, 6th floor, Grand Central Terminal.—American Society of Miniature Painters, to February 2nd.

Greener Art Gallery, 157 West 72nd St.—Continuous exhibitions of old and modern pictures.

Guarino Galleries, 600 Madison Ave.—Exhibition of paintings, drawings and tapestries, by Depero, to February 9th.

Helen Hackett Galleries, 9 East 57th Street.—Miscellaneous paintings and etchings. Paintings by Fred L. Wagner, to January 26th.

Harlow, McDonald & Co., 667 Fifth Avenue.—Miscellaneous prints.

P. Jackson Higgs, 11 East 54th St.—Works of art.

Holt Gallery, 630 Lexington Ave.—Exhibition of paintings by Exene Meyersahm, to February 8th.

Intimate Gallery, 489 Park Ave.—Works of Arthur G. Dove, to February 7th. 100 new paintings and drawings by Marsden Hartley, to January 31st.

Kennedy Galleries, 785 Fifth Ave.—Etchings, engravings and color prints.

Keppel Galleries, 16 East 57th St.—Etchings by modern masters, to February 10th.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kew Gallery, 634 Lexington Ave.—New etchings by contemporary European etchers, to February 15th.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Paintings, watercolors and etchings by Walter Tittle, to January 31st.

Kleinberger Galleries, 12 East 54th St.—Special exhibition of old masters.

Knoedler Galleries, 14 East 57th St.—Watercolors by H. B. Brabazon and some recent portraits by Harrington Mann, January 28th to February 11th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of watercolors by Rodin, to Jan. 26th. Sculpture by Arnold Geissbuhler, to February 2nd.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Lewis and Simmons, Heckscher Bldg., 730 Fifth Avenue.—Old masters and art objects.

Little Gallery, 29 West 56th St.—Handwrought jewelry, silver and Venetian glass.

Macbeth Gallery, 15 East 57th St.—Joint exhibition of paintings and watercolors by Mr. and Mrs. H. Dudley Murphy, to January 28th. Portraits by William James, to February 4th.

Masters' Art Gallery, Inc., 28 West 57th St.—Old master paintings.

Metropolitan Galleries, 578 Madison Avenue.—American, English and Dutch paintings.

Metropolitan Museum, 82nd St. and Fifth Ave.—Prints by Harunobu, through February 6th, and Japanese ceremonial robes lent by Louis V. Ledoux, Peruvian textiles and new accessions of prints, through February.

Milch Galleries, 108 West 57th St.—Landscapes and decorative paintings by Jane Peterson, to January 26th. Paintings of Western life by P. Tenney Johnson, watercolors by Alice Judson and sculpture of Western subjects by J. Clinton Shepherd, January 28th to February 9th.

Montross Gallery, 26 East 56th St.—Paintings by Norman Jacobsen, January 28th to February 9th.

Morton Galleries, 49 West 57th St.—Oil paintings and drawings in ink by Robert Macaulay Jackson, to January 28th. Paintings and etchings by Ten Eyck and watercolors by Beatrice Doane Craig, February 1st to 15th.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Museum of French Art, 22 East 60th St.—Paintings of Provence by painters born in the south of France, to February 7th.

J. B. Neumann, New Art Circle, 9 East 57th St.—Opening exhibition, to February 7th.

New York Public Library, 476 Fifth Ave.—Room 321, one hundred notable American engravings, 1683-1850; Room 316, engravings after portraits by Gilbert Stuart and lithographs by R. P. Bonington; corridor, third floor, early views of American cities.

Newhouse Galleries, 11 East 57th St.—Exhibition of monotypes and paintings by Mr. Henry Wight, through February.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Max Weber, to February 12th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters Gallery, 570 Fifth Avenue.—Group of portraits by twenty American artists.

The Potters' Shop, Inc., 755 Madison Ave.—Decorated stone-ware by Paul Freigang.

Ralston Galleries, 730 Fifth Ave.—Paintings by old masters.

Rehn Galleries, 691 Fifth Ave.—Paintings and watercolors by Edward Hopper, to February 2nd.

Reinhardt Galleries, 730 Fifth Ave.—Old and modern masters.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings and fine prints.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Ancient paintings, tapestry and furniture.

Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd Street.—Bellegarde collection of vestments of the XVth and XVIth centuries, to January 31st.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner Galleries, 9 East 57th St.—Recent paintings by Simka Simkhovitch, to February 1st.

Valentine Gallery of Modern Art, 43 East 57th St.—New paintings by Giorgio De Chirico, to January 26th. A group of modern French paintings, January 28th to February 23rd.

Van Diemen Galleries, 21 East 57th St.—Paintings by old masters.

Vernay Galleries, 19 East 54th St.—Wetherfield collection of old English clocks; oak paneled rooms; Jacobean, Queen Anne and Georgian furniture.

Weston Art Galleries, 644 Madison Avenue.—Paintings.

Weyhe Gallery, 794 Lexington Ave.—Drawings by Kai Klitgaard and sculpture by Aristide Maillol, to February 2nd.

Whitney Studio Galleries, 10 West 8th St.—Paintings by Emil Ganso, Henry Gottlieb, Paul Rohland; monotypes by Blenden Campbell and sculpture by J. B. Flannagan, to February 9th.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by Angel Zarraga, to February 15th.

Yamanaka Galleries, 680 Fifth Avenue.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Avenue.—Paintings by J. Barry Greene, to February 9th.

LOS ANGELES

The Los Angeles Museum at Exposition Park has some very fine exhibits for the month of February; the oil paintings by the brothers de Zubiare and the Twelfth Annual International Salon of Photography under the Camera Pictorialists of Los Angeles.

The work of Valentin and Ramon de Zubiare is very delightful and an excellent example of contemporary Spanish work. It comes to us from New York. The subjects are of the quaint Basque hill folk in the north of Spain and the technique is definite and clear cut, differing according to the individualities of the two men.

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FURTHER PROGRESS AT HERCULANEUM

By K. R. STEEGE

Owing to the extremely hard condition of the earth which covers Herculaneum, the work of excavation is necessarily slow, but it is going on with vigor. After having acquired the right of possession of the Villa della Plata with its adjoining garden, the three storeys of the building have been razed to the ground, while orders have already been given for the demolition of another group of houses near by, which are immediately above one of the most important parts of Herculaneum, and which are in themselves of almost no value.

When all this maze of miserable dwellings is gone it will be possible to begin work on their site. This will include the leveling of a small hill, sixteen meters in height, which covers a part of the dead city which it is believed will yield remarkable results. Already the work of excavation of the soldiers' barracks has been begun, and a piece of the road which stretches from the baths to the sea has been uncovered to the length of about forty meters. On either side of this road are sidewalks and its foundation seems to be in good condition.

An especially interesting discovery has been made here. The houses on either side of the road or street, were furnished with balconies extending over the sidewalk, in a series of porticoes or arcades.

The "house of the skeleton" is entirely restored and closed with a wooden gate. This is perhaps the richest and best preserved house in Herculaneum, at least among those thus far discovered, and its frescoed walls are remarkable. The shrine beside the iron gate, of which mention has frequently been made, and which is more or less preserved,



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has been restored and the small projecting roof has been rebuilt. Now, in the atrium of the same dwelling another discovery has been made.

On proceeding with the restoration of the impluvium, made of marble tiles, a mosaic pavement was found beneath it. One can see that in some long ago restoration of this house the proprietor was anxious to give a finer effect to the pavement, for a beautiful little column of white marble with a simple circular capital, which evidently once stood in the middle, was found set up against one of the sides so that the double pavement might be admired. On the opposite side was fixed a table also of marble, which was found in the smallest of fragments. It has been put together with wonderful skill. The table rests on two pairs of lions' legs.

At the top of the edifice the symmetrical pipes for water have been reconstructed with their ornaments of little dogs and leaves and with four lions at the corners for the exit of the water. Almost in its entirety remains, carbonized and embedded in the mass of hardened mud, the large cross beam of the house that divided the tablinum from the atrium. As soon as this can be extricated from its hard covering and satisfactorily secured and the windows of the house enclosed, the "house of the skeleton" will be really complete and will serve to give an idea of the dwellings of the richer inhabitants of Herculaneum.

On the other side, the excavations of the "house of the garden" are going on. Around this building there was indeed a garden or rather a fruit orchard, which must have covered a space of at least 800 square meters. Here have been found huge roots and entire trunks of trees, all carbonized, of course. The orchard is rectangular in shape and surrounded by a peristyle. The ditch for collecting water is covered over by a portico with a tiled roof. Forty small round columns of red brick covered with stucco enclosed the orchard.

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